Chapter 9: Plug-ins

Plug-ins Menu

How to get there

The Plug-ins Menu will display if you have Finale plug-ins available to your system. Finale ships with a number of plug-ins that are installed for you when you install Finale. Unless you have done a custom install, or removed or changed the name of the Plug-ins folder in your Finale folder, you should see the Plug-ins Menu.

What it does

Finale Plug-ins are small “mini-programs” that you can use to extend Finale’s abilities. We have provided a number of Plug-ins along with Finale for you to use. Plug-ins are placed together in the folder C:\Finale\Plug-ins. A different path can be specified in the Folders section of the Program Options dialog box, reached from the Options Menu. All Plug-ins are accessed from the Plug-ins-Menu. Finale will look in the specified folder for your Plug-ins and list them in the Plug-ins Menu.

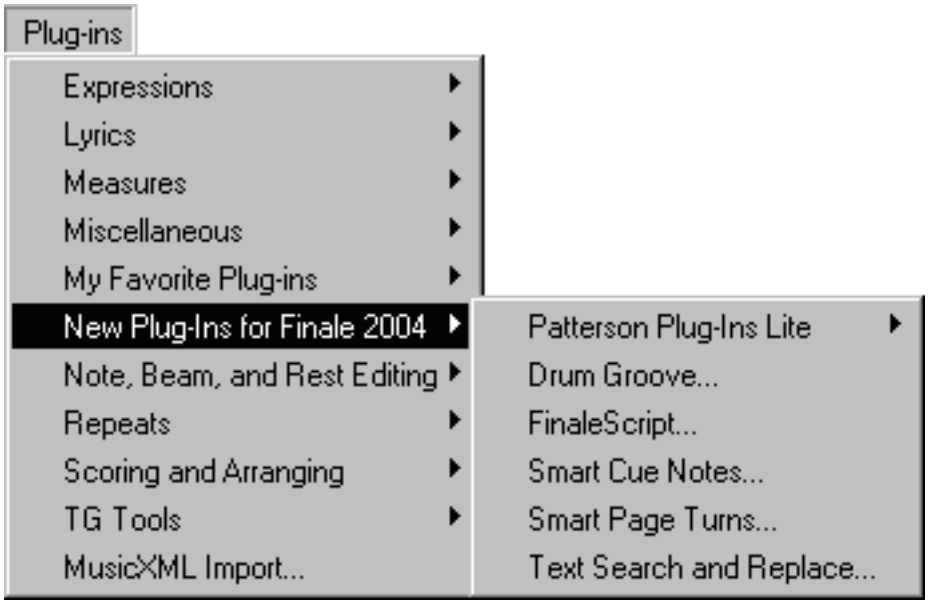
Plug-ins operate on the entire document or on a specified region. You can select this region with the Mass Edit Tool or with any other tool that supports region selection (such as the Key or Time Signature Tools). Plug-ins that require a selection will notify you if a selection has not been made.

If you are interested in writing your own Plug-ins, visit our website (WWW.FINALEMUSIC.COM) for more information on how to write a program to work with Finale. Note: You must be familiar with both programming and Finale, or work with someone who is, to be able to write Plug-ins successfully.

Configurability

The Plug-ins Menu can be configured easily into submenus by placing the plug-ins you would like to have grouped together in a folder included in the plug-ins folder. The Plug-ins Menu then will use the name of the subfolder as the name of the submenu. We’ve added an empty folder named My Favorite Plug-ins, as well as grouped some of the plug-ins into other folders to provide examples. For a list of Plug-in filenames, see PLUG-IN FILENAMES in the Appendix.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter



TOC
Index
Next Chapter
Previous Chapter

- **MusicXML Export.** Use this plug-in to export files to XML format. See MUSICXML EXPORT PLUG-IN.
- **MusicXML Import.** Use this plug-in to import files in XML format. See MUSICXML IMPORT PLUG-IN.

Expressions

- **Auto-Dynamic Placement.** This plug-in allows you to place dynamics in your score automatically based on the MIDI key velocities associated with each dynamic. See AUTO-DYNAMIC PLACEMENT under the Expression Tool.
- **Create Tempo Marking.** This plug-in allows you to easily create tempo markings as expressions and set their playback features for the selected measures. See CREATE TEMPO MARKING under Expressions Tool.

Lyrics

- **Clear Lyric Positioning.** This plug-in allows you to clear any individual positioning of lyrics for the selected lyrics. See CLEAR LYRIC POSITIONING under Lyric Tool.
- **Extract Lyrics.** This plug-in saves all lyrics, as found in the Edit Lyrics dialog box, to a text file. See EXTRACT LYRICS.

TOC
Index

- Measures
- **Automatic Barlines.** This plug-in will automatically add double-barlines before every key change and a final barline at the end of the piece. See AUTOMATIC BARLINES under Measure Tool.
- **Clear Measure # Positioning.** This plug-in allows you to clear all individual positioning of measure numbers in the selected region. See CLEAR MEASURE # POSITIONING under Measure Tool.

Next Chapter
Previous Chapter

- **Easy Measure Numbers.** This plug-in allows you to easily place measure numbers over a region of the score. See EASY MEASURE NUMBERS under Measure Tool.
- **Number Repeated Measures.** This plug-in places small measure attached expression numbers over any repeated measures in the selected region. See NUMBER REPEATED MEASURES.

Miscellaneous

- **Change Fonts.** This plug-in allows you to globally change the font for Text blocks, Staff names, Group names, and Lyrics — all at once, and separately for verse, chorus and section. See CHANGE FONTS.
- **Command Line.** This plug-in allows note entry from a command line. See COMMAND LINE.
- **Count Items.** This plug-in displays a count of various items in your score such as measures, notes and articulations. See COUNT ITEMS under File Menu.

My Favorite Plug-ins

Most of the plug-ins that appear under Finale's Plug-ins Menu are categorized into submenus such as Expressions, Lyrics, Measures, and others. Each one of these submenus correspond to a folder in the Finale 2004/Plug-ins folder located on your hard drive.

You can customize Finale's Plug-ins Menu by navigating to this folder and dragging the plug-in files to the "My Favorite Plug-ins" folder for easy access to frequently used plug-ins. Or, create new folders for additional categories. You can find a list of each plug-in's filename in the Appendix of the User Manual.

New Plug-ins for Finale 2004

- **Patterson Plug-ins Lite.** These plug-ins are a sample of the Patterson Plug-in Collection. They include **Patterson Beams**, which adjusts both stem length and beam angles based on the staff positions of the notes and the number of notes in the beam, and **Beam Over Barlines**, which allows for easy beaming across barlines. See PATTERSON BEAMS, and BEAM OVER BARLINES.
- **Drum Groove.** With this plug-in, easily compose unique rhythms and percussion parts. See DRUM GROOVE PLUG-IN.
- **FinaleScript.** With this plug-in, you can create and save a list of Finale commands using a simple scripting language. Each list can be applied at any time to any number of Finale documents. See FINALESCRIPT.
- **Smart Cue Notes.** With this plug-in, search for cue note opportunities throughout a document, and add them automatically. See SMART CUE NOTES PLUG-IN.
- **Smart Page Turns.** Tell Finale to intelligently edit the pagination of an entire part to avoid awkward page turns. See SMART PAGE TURNS**.**
- **Text Search and Replace.** With this plug-in, search and replace text in the form of text blocks, lyrics, file info, smart shapes, or staff/group names. See TEXT SEARCH AND REPLACE.

Note, Beam and Rest Editing

- **Cautionary Accidentals**. This plug-in allows you to add cautionary accidentals in various forms to your document including having accidentals displayed on all notes. See CAUTIONARY ACCIDENTALS.

- **Change Noteheads.** This plug-in allows you to change the notehead for the notes in the selected region. See CHANGE NOTEHEADS.
- **Change to Default Whole Rests.** This plug-in allows you to change all the whole rests in the selected region to Default whole rests. See CHANGE TO DEFAULT WHOLE RESTS.
- **Change to Real Whole Rests.** This plug-in allows you to change all the Default whole rests in the selected region to Real whole rests. See CHANGE TO REAL WHOLE RESTS.
- **Check Region for Durations**. This plug-in checks the selected region for any measures that have too many or too few beats. See CHECK REGION FOR DURATIONS.
- **Classic Eighth Beams.** This plug-in allows you to beam eighth notes in the selected region in groups of 4 when in Common Time. See CLASSIC EIGHTH BEAMS.
- **Flat Beams.** This plug-in allows you to flatten all the beams in the selected region. See FLAT BEAMS.
- **Flat Beams (Remove).** This plug-in allows you to restore all beams flattened with Speedy Entry in the selected region. See FLAT BEAMS (REMOVE).
- **Ledger Lines (Hide).** This plug-in allows you to hide all the ledger lines in the selected region. See LEDGER LINES (HIDE).
- **Ledger Lines (Show).** This plug-in allows you to restore any hidden ledger lines in the selected region. See LEDGER LINES (SHOW).
- **Midline Stem Direction.** This plug-in allows you to change the direction of stem for the note on the center line of the staff to match the stem direction of the previous note. See MIDLINE STEM DIRECTION.
- **Move Rests.** This plug-in allows you to move rests in the selected region to a specified location. See MOVE RESTS.
- **Notes and Rests (Hide).** This plug-in allows you to hide all the notes and rests in the selected region. See NOTES AND RESTS (HIDE).
- **Notes and Rests (Show).** This plug-in allows you to show all hidden entries in the selected region. See NOTES AND RESTS (SHOW).
- **Rhythmic Subdivisions.** This plug-in will subdivide the notes in the selected region by the specified amount, either by a division (such as in half) or to a selected subdivision of the beat such as eighth notes. See RHYTHMIC SUBDIVISIONS.
- **Single Pitch.** This plug-in changes all the notes in the selected region to the specified pitch. See SINGLE PITCH.
- **Slash Flagged Grace Notes.** This plug-in allows you to slash all the flagged grace notes in the selected region. See SLASH FLAGGED GRACE NOTES under the Speedy Entry Tool.
- **Slash Flagged Grace Notes (Remove).** This plug-in allows you to remove the slashes of all the flagged grace notes slashed in Speedy Entry in the selected region. See SLASH FLAGGED GRACE NOTES (REMOVE).
- **Voice 2 to Layer.** This plug-in allows you to move notes and rests in voice 2 to the selected layer. See VOICE 2 TO LAYER.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

Repeats

Easy Repeats. This plug-in allows you to easily place a repeat in the selected region. See EASY REPEATS under the Repeat Tool.

First Ending Repeats. This plug-in allows you to easily place a repeat with first endings in the selected region. See FIRST ENDING REPEATS under the Repeat Tool.

Scoring and Arranging

- **Composer's Assistant.** These plug-ins from OpenMusic provide compositional manipulation of chords and melodies. See COMPOSER'S ASSISTANT PLUG-INS.
- **Chord Morphing.** This plug-in generates a variety of smooth between-chord transitions. Part of the Composer's Assistant Plug-ins. See CHORD MORPHING.
- **Chord Realization.** This plug-in generates four-part realizations of a triad based on the major key and scale degree specified. Part of the Composer's Assistant Plug-ins. See CHORD REALIZATION.
- **Chord Reordering.** This plug-in finds new placement options for chords. Part of the Composer's Assistant Plug-ins. See CHORD REORDERING.
- **Chord Splitting.** This plug-in creates subsets of the original chord. Part of the Composer's Assistant Plug-ins. See CHORD SPLITTING.
- **Common Tone Transposition.** This plug-in creates a series of transpositions of the chord where one note is equal to one note of the original chord. Part of the Composer's Assistant Plug-ins. See COMMON TONE TRANSPOSITION.
- **Frequency Modulation Chord Generator.** This plug-in generates a series of chords with increasing complexity and texture. Part of the Composer's Assistant plug-ins. See FREQUENCY MODULATION CHORD GENERATOR.
- **Melodic Morphing.** This plug-in creates a melodic transition from one melody to another. Part of the Composer's Assistant plug-ins. See MELODIC MORPHING.
- **Rhythm Generator.** This plug-in creates up to six staves of percussion to accompany your score. Part of the Composer's Assistant Plug-ins. See RHYTHM GENERATOR.
- **Tie Common Notes.** This plug-in inserts a tie between any two successive notes if the notes have the same pitch. Part of the Composer's Assistant plug-ins. See TIE COMMON NOTES.
- **Virtual Fundamental Generator.**This plug-in gives you the appropriate "root" for any selected group of chords. Part of the Composer's Assistant plug-ins. See VIRTUAL FUNDAMENTAL GENERATOR.
- **Add Cue Notes.** This plug-in allows you to easily place cue notes in any number of staves See ADD CUE NOTES.
- **Band-in-a-Box Auto-Harmonizing.** This plug-in takes a selected melody line with chord symbols and outputs a harmonized melody in dozens of musical styles. See BAND-IN-A-BOX AUTO-HARMONIZING.

- **Canonic Utilities.** This plug-in transforms the selected region using inversion, retrograde, transpositions, or a combination of the above. You can also use this plug-in to apply accidentals to all the notes in a selected region, remove accidentals in the selected region, or remove ties in the selected region. See CANONIC UTILITIES.
- **Check Range**. This plug-in allows you to verify that the staff you have selected is within the range of a specified instrument or voice. There are different ranges for beginning, intermediate and advanced. See CHECK RANGE.
- **Find Parallel Motion.** This plug-in analyzes the selection for parallel fourths, fifths and octaves between voices, layers and staves and offers you the choice to fix them or leave them alone. See FIND PARALLEL MOTION.
- **Find Range.** This-plug-in reports the highest and lowest notes in the selected region. See FIND RANGE.
- **Global Staff Attributes.** This plug-in allows you to change the Staff Attributes and Group Attributes for a number of staves or groups at a time, including changing the font for selected Staff and Group names. See GLOBAL STAFF ATTRIBUTES under the Staff Tool.
- **Piano Reduction.** This plug-in condenses the selected staves into a piano grand staff at the bottom of the staff system. See PIANO REDUCTION.
- **Rhythm Section Generator.** Use this plug-in to generate a jazz accompaniment (piano, bass and drum set parts) for an existing melody with chord symbols. See MIBAC JAZZ RHYTHM SECTION GENERATOR.
- **Split Point**. This plug-in allows you to change the split point between the two staves of a piano grand staff over the selected region. See SPLIT POINT.

TG Tools

- **Align/Move Dynamics.** This plug-in vertically aligns dynamics, including expressions and hairpin crescendos. Part of the Tools plug-ins. See ALIGN/MOVE DYNAMICS.
- **TGTools.** These plug-ins are a sample of the TGTools plug-in collection. They include: ALIGN/MOVE DYNAMICS, CROSS STAFF, EASY HARMONICS, EASY TREMOLOS, MENU SHORTCUTS, and SMART PLAYBACK. For the complete collection, see WWW.TGTOOLS.DE.
- **Easy Harmonics.** This plug-in searches for intervals of a perfect fourth or third and turns the upper note into a diamond. Part of the TGTools plug-ins. See EASY HARMONICS.
- **Easy Tremolos.** This plug-in converts all consecutive identical pitches into a tremolo. Plug-in options allow fine-tuning of tremolo notation, such as the number of beams. Part of the TGTools plug-ins. See EASY TREMOLOS.
- **Menu Shortcuts.** Remaps keystrokes to menu commands. Part of the TGTools plug-ins. See MENU SHORTCUTS.
- **Smart Playback.** This plug-in creates a playback effect for glissandi, hairpins, trills and tremolos. Part of the TGTools plug-ins. See SMART PLAYBACK under Smart Shape Tool.

Add Cue Notes Plug-in

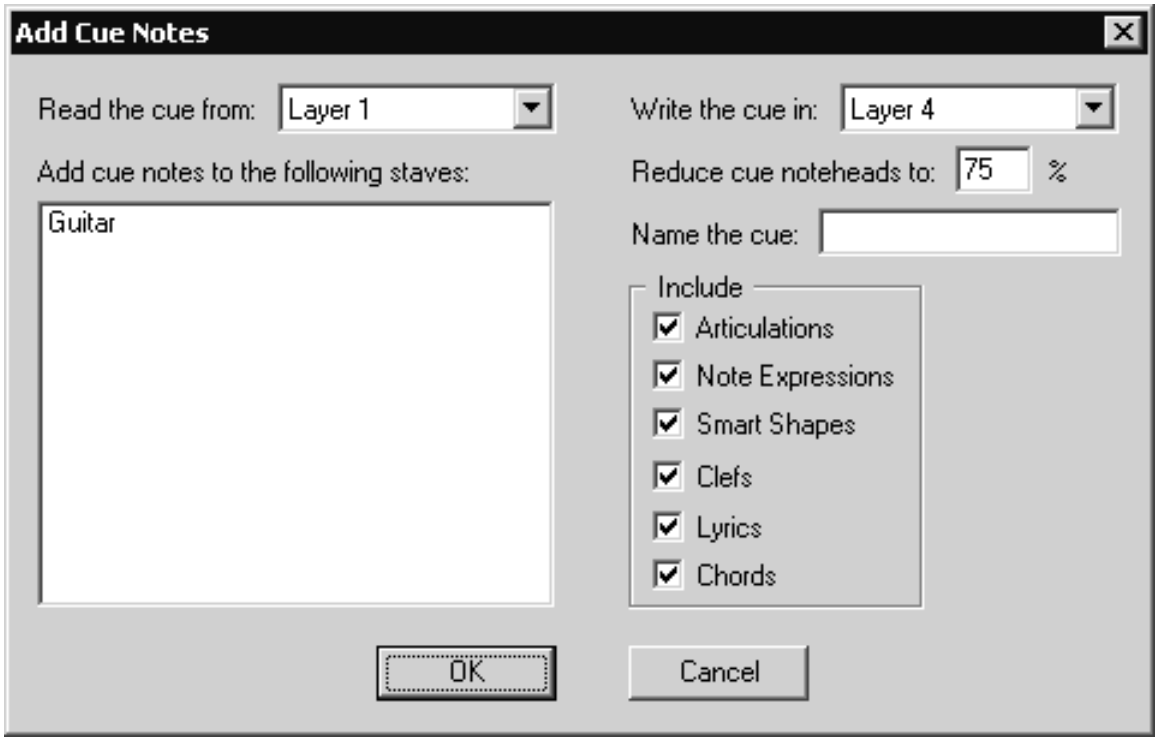
How to get there

Select a region with the Mass Edit Tool that you would like to use as a cue. From the Plug-ins Menu, choose Scoring and Arranging, and then Add Cue Notes.

What it does

The Add Cue Notes plug-in allows you to easily place cue notes of the selected region in any staff in the score.

TOC
Index
Next Chapter
Previous Chapter



- **Read cue from Layer.** Select from the drop-down list a layer for the source of the cue notes.
- **[List of Staves].** Select the staves in which you wish to place the selected region as cues. Click to select one, shift click to select several at a time, even if they are not sequential. Press ctrl to select non-consecutive staves.
- **Write the cue in:.** Select from the drop-down list in which layer you would like the place the cue.
- **Reduce cue noteheads to.** Type in the Percentage reduction for the cue noteheads in this text box.
- **Name the cue.** If you would like the cue identified by an instrument name or other text, type the text in this text box. The plug-in will use the staff name as a default. Text is inserted as a note attached expression attached to the first note of the cue.
- **Include; Articulations •Note Expressions • Smart Shapes • Clefs • Lyrics • Chords.** Check items to include in the destination staves in addition to the cue notes.

- **OK • Cancel.** Click OK to place a cue note with the selected options and return to the score. Click Cancel to return to the score without making any changes.

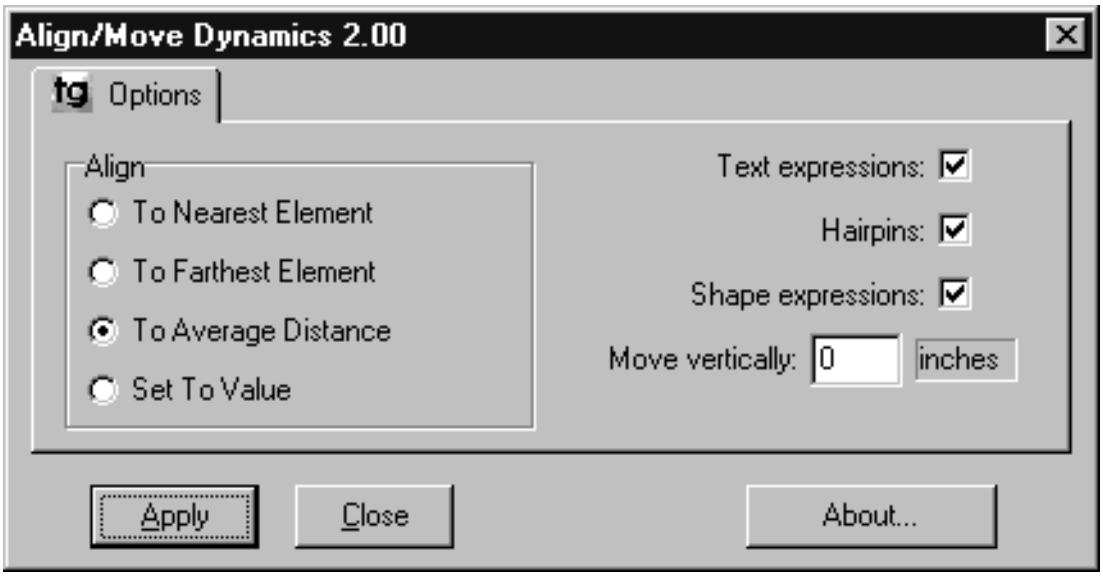
Align/Move Dynamics Plug-in

How to get there

Select a region with the Mass Edit Tool. From the Plug-ins Menu, choose TGTools, then Align/Move Dynamics.

What it does

The Align/Move Dynamics plug-in allows you to easily align various elements, such as hairpin crescendos and *f* expressions, of the selected region in any staff in the score. Collisions with staff lines are avoided. Items from below the staff are never moved above the staff and vice versa. Because of this collision avoidance, the final position may not be the one specified in the dialog box.



- **Align: To Nearest Element • To Farthest Element • To Average Distance • Set To Value.** Choose **Nearest Element** to align the expressions or hairpins to the element closest to the staff. Choose **Farthest Element** to align the expression or hairpins to the element farthest from the staff. Choose **Average Distance** to align the elements at an average distance from the staff. Check **Set To Value** to move all of the selected dynamics to the distance specified in "Move vertically" from the bottom staff line. When Set To Value is unchecked, the specified value will be added to the distance. Repeatedly clicking Apply can be used to nudge dynamic markings.
- **Text expressions • Hairpins • Shape expressions.** Select Text expressions to align dynamic markings, such as cresc. or *mf*. Select Hairpins to align Smart Shape crescendos or decrescendos. If selected for alignment, hairpins will be straightened. Select Shape expression to align shape expressions, such as crescendos or decrescendos created with the Expression Tool.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

- **Move vertically __ inches.** Enter the value you would like to move the expressions or hairpins vertically. The measurement unit will be determined by the settings chosen for Measurement Units in the Options Menu. Negative for lower and positive for higher. A very high value is required for items above the staff, such as 200 EVPUs or .7 inches. If the value entered would cause a collision with a staff line or move the marking to the other side of the staff, the final position may be different from the specified value.When “Set To Value” is chosen, the dynamics are moved to the specified distance from the bottom staff line.
- **Apply • Close • About.** Click Apply to align the elements with the selected options and leave the dialog box available for the next alignment. Click Close to return to the score without making any changes.

TOC
Index
Next Chapter
Previous Chapter

Band-in-a-Box Auto-Harmonizing Plug-in

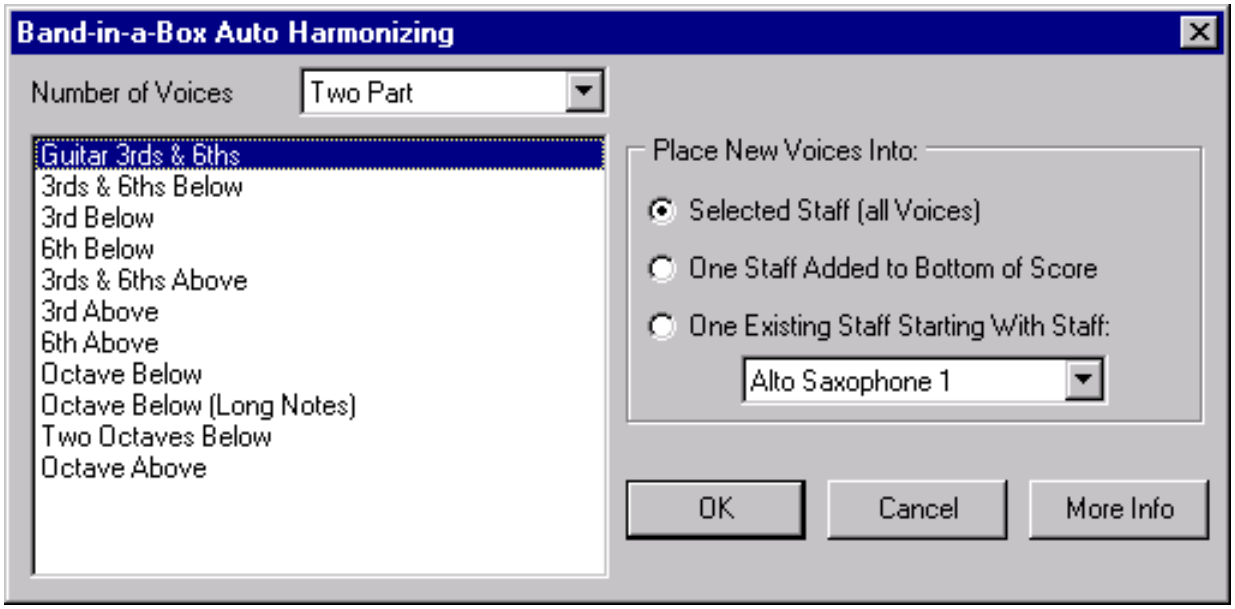
How to get there

Select a region containing at least one note with the Mass Edit Tool (for best results, the region should contain at least one Chord Symbol). The notes selected can be of any duration and rhythm.

From the Plug-ins Menu, choose Scoring and Arranging, and then Band-in-a-Box Auto Harmonizing.

What it does

The Band-in-a-Box Auto Harmonizing plug-in will add a number of new voices to an existing melody, based on chord symbols (or based on the key signature of the piece if no chord symbols exist in the selected region). The plug-in’s harmonies are based on those found in the PG Music software Band-in-a-Box. The resulting music is generally homophonic, meaning all harmonies will be the same rhythm as the melody. Exceptions, such as piano/guitar presets, will be detailed below.



TOC
Index
Next Chapter
Previous Chapter

- **Number of Voices.** Use this drop-down list to determine how many voices (including the input melody) your harmonized music will include. You'll also notice that changing this selection affects the available harmonizations. After choosing the desired number of voices, select a type of harmonization from the list below the menu.
- **Style.** Select a preset style of harmony. For a list of all available presets, see HARMONY PRESETS in the Appendix.

  Here are the naming conventions used in the Generic presets:

  Drop Two- Transposes the first harmony note below the melody down an octave

  Drop Three- Transposes the second harmony note below the melody down an octave

  One Above, Two Above, Two Below, etc.- The number (One, Two) represents how many (non-octave) harmony voices are placed above or below the melody

  3rds Above- Typically adds a note a third above the melody

  3rds Below- Typically adds a note a third below the melody

  6ths Above, 6ths Below- Typically adds a note a sixth above or below the melody

  3rds & 6ths- Harmony typically uses a mixture of thirds and sixths

  Alt- Provides an alternative harmonization including sevenths and ninths

  8va- Double the melody an octave above.

  8vb- Double the melody an octave below.

  8va & 8vb- Double the melody both an octave above and below.

  #1, #2, #3- Some harmony stacks have alternate permutations. For instance, in a dense harmony preset, Variation #1 might play a third interval, while Variation #2 plays a sixth, and Variation #3 plays alt tones.

  Examples:

  1. Three Part, 3rds & 6ths Below 8vb
  The first harmony voice is a mixture of 3rds and 6ths below the melody. The second harmony voice is the melody transposed down one octave.

  2. Four Part, 6th Above 8va #2
  The first harmony voice is a sixth interval above the melody. The second harmony voice is below the melody. The third harmony voice is the melody transposed up one octave. This preset is the second variation of this harmony stack.

  3. Six Part, 3rd Above 8va & 8vb
  The first harmony voice is a third interval above the melody. Two harmony voices are below the melody. The remaining two harmony voices double the melody an octave above and an octave below.

  Instrument Preset Names, such as Guitar or Super Brass, create harmony stacks typical for the instrument. These presets may also be useful on other instruments.

TOC Index Next Chapter Previous Chapter

Guitar and Piano presets will harmonize long notes without harmonizing short notes. This emulates performance techniques when it is artistically undesirable (and difficult on the fingers) to harmonize all notes in a melody. The following presets are Guitar/Piano harmonizations: Two Part: Guitar 3rds and 6ths; Three Part: Guitar; Four Part: Jazz Piano, Guitar Drop 2, Swing Guitar; Five Part: Jazz Piano; Six Part: Guitar. Remember to place the notes into the appropriate number of staves.

Some Instrument presets limit the low and high note range of harmonies. For instance, if a Drop Two harmony note extends below an instrument's range, this low harmony note might be transposed up to fit in the instrument range.

Most of the Generic Presets harmonize all melody notes, and the harmony high-low note ranges are not restricted.

- **Place New Voices Into: Selected Staff (all Voices) • Staves Added to Bottom of Score • Existing Staves Starting with Staff.** The Band-in-a-Box Auto Harmonizing gives you the option to place the new harmony voices into any of three places. Choosing **Selected Staff (all Voices)** will place the harmony voices into the same staff as the melody staff. This option is required for Piano/Guitar harmonizations. **Staves Added to Bottom of Score** will create one staff for each harmony voice. The number of staves is one less than the Number of Voices because the Auto Harmonize plug-in is only interested in placing the new voices, and will leave the melody (considered one of the voices) alone. Note that these added staves will need to be subsequently defined in the Instrument List for optimal playback. **Existing Staves Starting With Staff** allows you to choose consecutive staves already in your score. For instance, if you are working on an arrangement for Jazz Ensemble, and already have your score set up, you can enter a melody and chord symbols in your Trumpet 1 staff, then automatically harmonize to your Trumpets 2-4 staves.

  Hint: Note that the plug-in relies on the Set Play values assigned to chord suffixes. If your file contains chord suffixes that have been created without a Set Play value defined, the associated chords will not have any impact on the harmony. See CHORD SYMBOLS and SUFFIX KEYNUMBER OFFSETS DIALOG BOX.

- **More Info • Cancel • OK.** Click More Info for a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

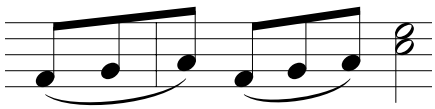
TOC Index Next Chapter Previous Chapter TOC Index Next Chapter Previous Chapter

Beam Over Barlines Plug-in

How to get there

From the Plug-ins Menu, choose New Plug-ins for Finale 2004, Patterson Plug-ins Lite, and then Beam Over Barlines.

What it does

This plug-in allows you to automatically extend beams over a barline as shown in the figure below.

To use this plug-in to beam over a barline, do the following.

- **Choose the Mass Edit Tool.**
- **Select the region including the notes you want to beam over the barline.**
- **From the Plug-ins Menu, choose New Plug-ins for Finale 2004, Patterson Plug-ins Lite, and then Beam Over Barlines.** Notes on either side of the barline are beamed together. To remove beams created with this plug-in, choose the Beam Over Barlines/Remove plug-in which is also located in the Patterson Plug-ins Lite submenu.

  Note that hidden tuplets created while generating beaming over barlines may corrupt the Human Playback performance in regions where the Beam Over Barlines plug-in has been applied. See PLAYBACK SETTINGS for more information regarding Human Playback.

TOC
Index
Next Chapter
Previous Chapter

Canonic Utilities Plug-in

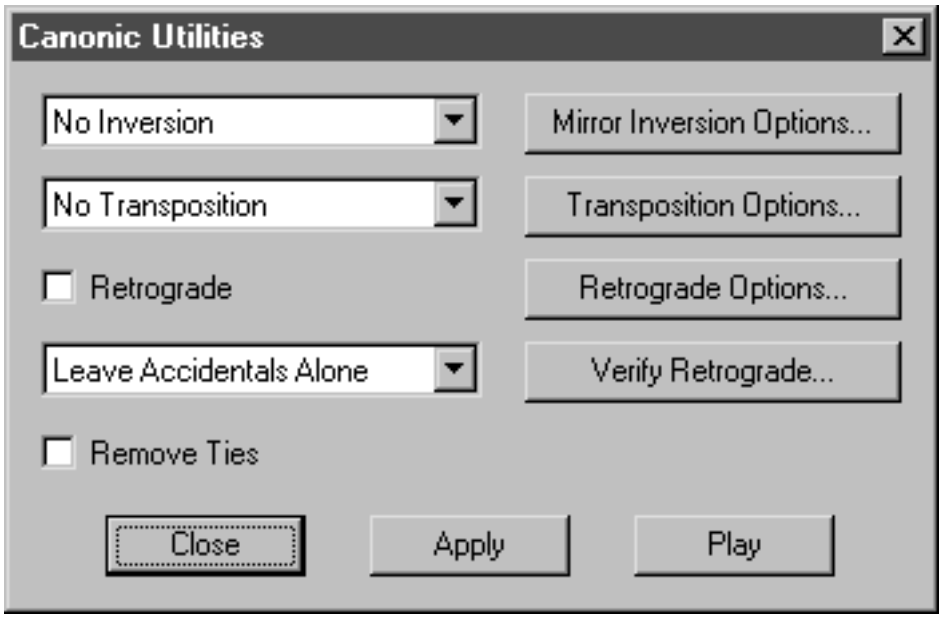
How to get there

From the Plug-ins Menu, choose Scoring and Arranging, and then Canonic Utilities.

What it does

The Canonic Utilities plug-in transforms the selected region using inversion, retrograde, transposition or a combination of the above.

TOC
Index
Next Chapter
Previous Chapter



- **No Inversion • Diatonic Mirror Inversion • Chromatic Mirror Inversion • Chord Inversion Up • Chord Inversion Down.** Select **No Inversion** from the drop-down list to have no inversions applied to the select region. If you would like to change the setting for Mirror Inversions, click the Mirror Inversion Options button and the Mirror Inversion Options dialog box appears. See MIRROR INVERSION OPTIONS below.

  Select **Diatonic Mirror Inversion** from the drop-down list to invert the selected region of music based on a pivot note selected in the Mirror Inversion Options dialog box. When Diatonic Mirror Inversion is selected the notes will change to their diatonic inversion. For example, if you have the note B in the key of C, and pivot around the note C the B will be inverted to D (rather than a D♭ as in Chromatic Mirror Inversion). Please note that if you select a non-diatonic note as your pivot point with the Diatonic Mirror Inversion selected, the pivot note used will be the nearest diatonic note instead of the selected non-diatonic note. Select the Apply button to apply your inversion settings to the selected region.

TOC
Index
Next Chapter
Previous Chapter

Select **Chromatic Mirror Inversion** from the drop-down list to invert the selected region of music based on a pivot note selected in the Mirror Inversion Options dialog box. When Chromatic Mirror Inversion is selected you are free to select any note to act as the pivot note. The selected region of music will then be inverted based on the chromatic (major or minor) interval between the pivot note and the note to be inverted. Select the checkbox the Apply button to apply your inversion settings to the selected region.

Select **Chord Inversion Up** or **Chord Inversion Down** to invert chords up or down in the selected region. In selecting Chord Inversion Up, the bottom note of the chord is moved to the top of the chord, creating the next inversion. If you select Chord Inversion Down, the top note of the chord is moved to the bottom of the chord, again creating a new inversion.

- **No Transposition • Transpose Diatonic • Transpose Chromatic • Transpose Semitones.** Select **No Transposition** from the drop-down list to have no inversions applied to the select region. If you would like to change the setting for Transpositions, click the Transposition Options button and the Transposition Options dialog box appears. See TRANSPOSITION OPTIONS below.

  Select **Transpose Diatonic** from the drop-down list to transpose the selected region up or down the selected number of lines and spaces ignoring whole and half steps in the key signature.

  Select **Transpose Chromatic** from the drop-down list to transpose the selected region up or down the selected interval taking into account half and whole steps.

  Select **Transpose Semitones** from the drop-down list to transpose the selected region with the specified numeric interval (0-11) selected in Transposition Options.

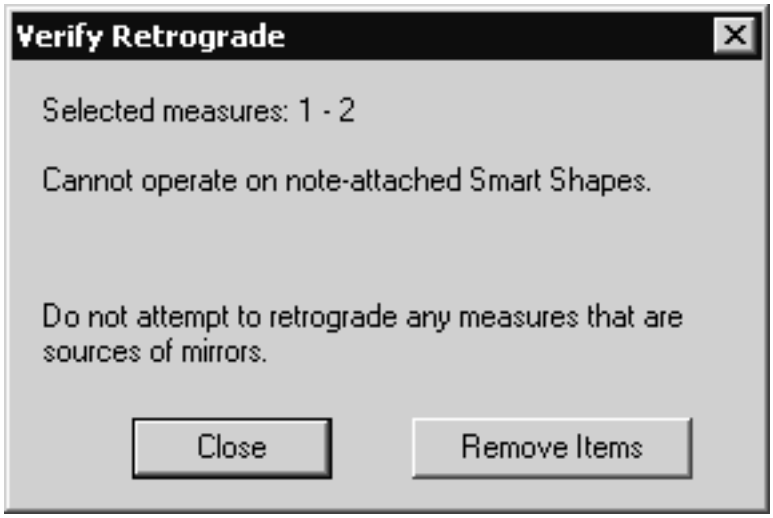
- **Retrograde.** Select this checkbox then the Apply button to apply retrograde to the selected region. This will notate the selected passage backwards. If you would like to change the retrograde settings click the Retrograde Options button. The Retrograde Options dialog box appears. See RETROGRADE OPTIONS below.

- **Leave Accidentals Alone • Default Accidentals • Show All Accidentals • Hide All Accidentals • Clear Frozen Accidentals • Remove All Accidentals.** Select **Leave Accidentals Alone** to prevent the plug-in from making any changes in frozen accidentals. **Select Default Accidentals** to show only default accidentals and ignore any forced accidentals. Select **Show** or **Hide All Accidentals** to show or hide all the accidentals in the selected region, even the naturals. Select **Clear Frozen Accidentals** to remove all the frozen accidentals in the selected region. Select **Remove All Accidentals** to remove every accidental in the selected region.

- **Remove Ties.** Select this checkbox to remove all the ties in the selected region.

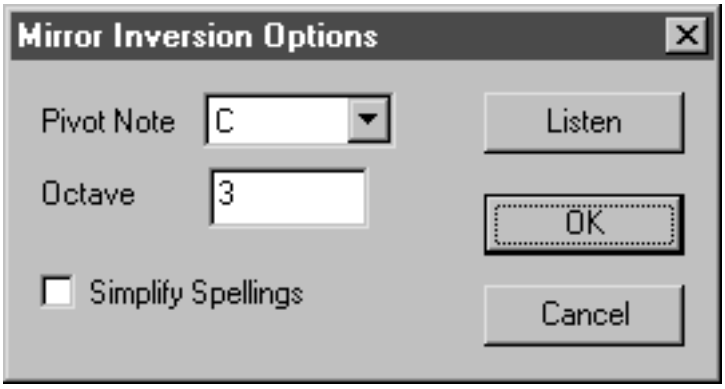
- **Verify Retrograde.** Click on this button to see if your selections for retrograde can be accomplished on the selected region. If the selected region contains slurs attached to notes, mirrored measures or voice 2, the dialog box will display a message indicating that these cannot be accounted for in the Retrograde operation.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter


Verify Retrograde
Selected measures: 1 - 2
Cannot operate on note-attached Smart Shapes.
Do not attempt to retrograde any measures that are sources of mirrors.
Close
Remove Items

- **Remove Items • Close.** Click Remove Items to delete note-attached slurs, notes in voice 2, or mirrored measures in the selected region. Click Close to return to the Canonic Utilities dialog box.
- **Apply • Play • Close.** Click Apply to make the selected changes in your dialog box and keep the Canonic Utilities dialog box open. Click Play to playback the selected region using the current settings in the Playback Controls. Click Close to exit the dialog box without making any changes to your document.

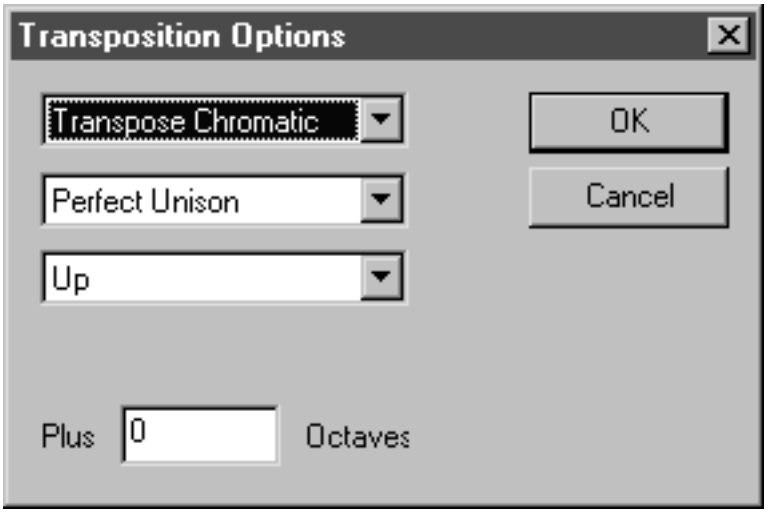
Mirror Inversion Options



- **Pivot Note • Octave • Listen.** Select the note and octave around which you would like the mirror inversion to pivot. If you prefer you can click on the Listen button and play the note on your MIDI keyboard. The note and correct octave will be selected for you.
- **Simplify Spellings.** Click Simplify Spellings to prevent the plug-in from creating double-sharps and flats when inverting the selected region.
- **OK • Cancel.** Click OK to change the settings and return to the Canonic Utilities dialog box. Click Cancel to return to the Canonic Utilities dialog box without changing any settings.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

Transposition Options



- **No Transposition • Transpose Diatonic • Transpose Chromatic • Transpose Semitones.** This is the same drop-down list as in the main dialog box.
- **Transpose Diatonic: Unison • Second • Third • Fourth • Fifth • Sixth • Seventh • Octave • Other.** Select the interval you desire from the drop-down list or choose Other and type in the interval you prefer.
- **Transpose Chromatic: Perfect Unison • Augmented Unison... • Other.** Select the interval you desire from the drop-down list or choose Other and type in the interval and alteration you prefer.
- **Transpose Semitones: 0 - 11.** Select the interval you desire from the drop-down list. This serial music option is similar to Chromatic Transposition in that each semitone is a half step, but there is no diatonic implications of the intervals. It refers only to the total number of half steps.
- **Up • Down.** Select whether to transpose up or down from the drop-down list.
- **Favor Sharps • Favor Flats (Transpose Semitones only).** Select which option you prefer for your transposition. This is only available when Transpose Semitones is selected.
- **Plus _ Octaves.** Type the number of octaves over which to transpose the selected region.
- **OK • Cancel.** Click OK to change the settings and return to the Canonic Utilities dialog box. Click Cancel to return to the Canonic Utilities dialog box without changing any settings.

Retrograde Options

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

- **Key Changes • Time Changes.** Deselect these options to prevent the plug-in from including key and time changes when you apply the retrograde to your selected region.
- **OK • Cancel.** Click OK to change the settings and return to the Canonic Utilities dialog box. Click Cancel to return to the Canonic Utilities dialog box without changing any settings.

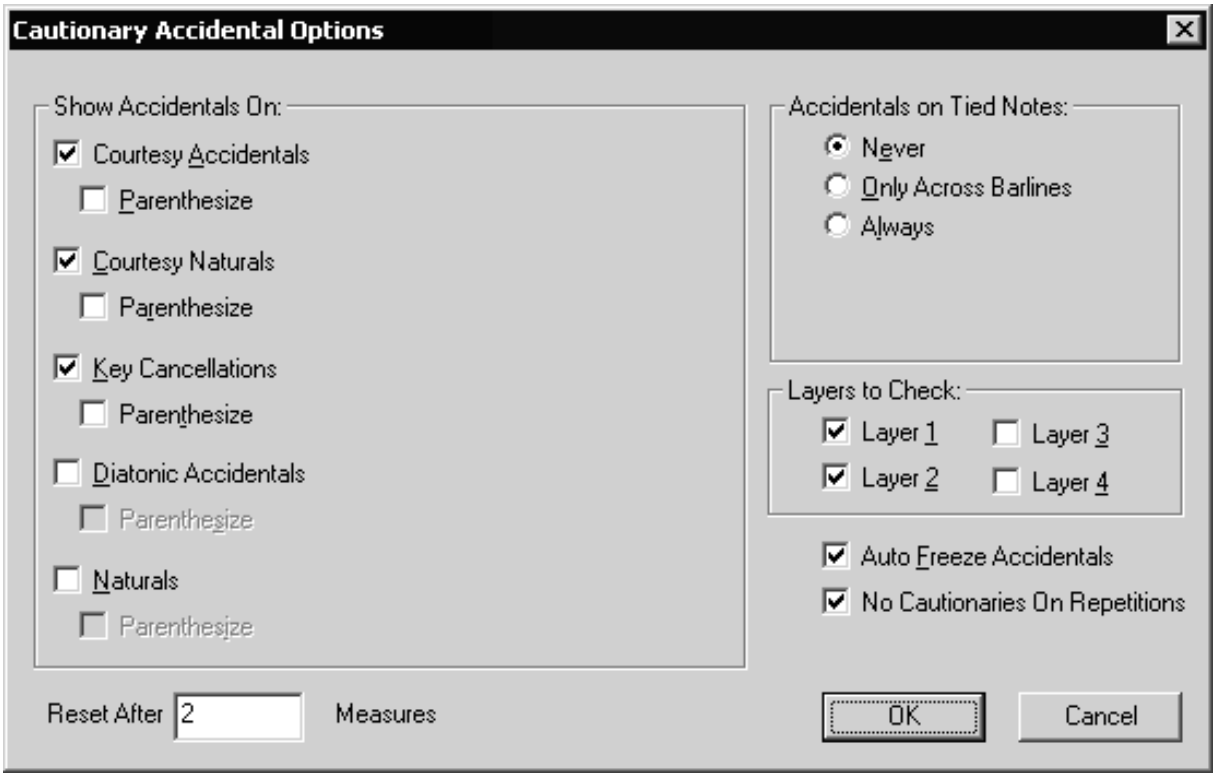
Cautionary Accidentals Plug-in

How to get there

Select a region with the Mass Edit Tool. From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Cautionary Accidentals.

What it does

The Cautionary Accidentals plug-in allows you to add cautionary accidentals in various forms to your document. Click all the options (with or without parentheses) to have accidentals display on all notes. The plug-in works only on standard major and minor keys.



- **Courtesy Accidentals • Parenthesize.** Select this checkbox to force courtesy accidentals to display on notes after an accidental within a measure and in following measures. Checking Parenthesize will cause the courtesy accidentals to have parentheses.
- **Courtesy Naturals • Parenthesize.** Select this checkbox to force the courtesy cancellation of an accidental from the previous measure. Checking parenthesize will cause courtesy naturals to have parentheses.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

- **Key Cancellations • Parenthesize.** Select this checkbox to force courtesy accidentals on notes after a key change. Checking parenthesize will cause key cancellation courtesy accidentals to have parentheses.
- **Diatonic Accidentals • Parenthesize.** Select this checkbox to force diatonic accidentals (such as B♭ in F major) to display. Checking parenthesize will cause diatonic accidentals to have parentheses.
- **Naturals • Parenthesize.** Clicking this button will force naturals to display. Checking parenthesize will cause naturals to have parentheses.
- **Reset After ___ Measures.** Type in the number of measures Finale should continue looking for cautionary accidentals. For example, Reset After 1 Measures will only show cautionary accidentals in the next measure, not any measures after that. Reset After 2 Measures will only show cautionary accidentals in the next 2 measures, and so on. This setting only affects courtesy accidentals and courtesy naturals.
- **Accidentals on Tied Notes: Never • Only Across Barlines • Always.** Select how you want accidentals displayed on tied notes.
- **Layers to Check: Layer1 • Layer 2 • Layer 3 • Layer 4.** These four checkboxes allow you to specify which layers to apply the options you have selected. This will allow you to have a layer hidden for playback without affecting your displayed notation.
- **Auto-Freeze Accidentals.** Checking this option will make Finale "freeze" the changes made by the plug-in. (This option is identical to Auto-Freeze in the Speedy Menu.)
- **No Cautionaries On Repetitions.** Check this box to tell Finale only place cautionary accidentals on the first occurrence of a pitch affected measures.
- **OK • Cancel.** Click OK to make the selected changes. Click Cancel to return to the score without making any changes.

TOC
Index
Next Chapter
Previou Chapter

Change Noteheads Plug-in

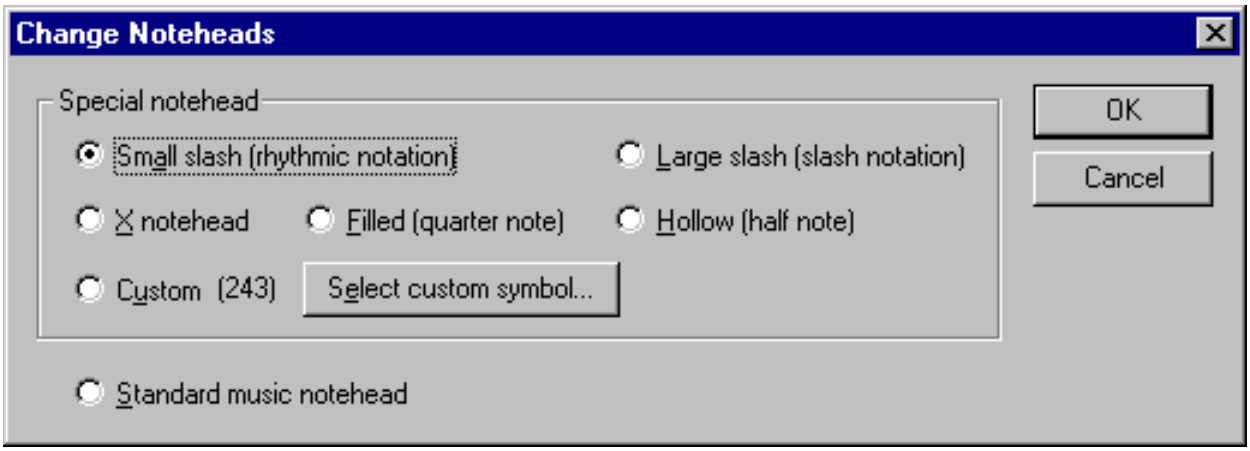
How to get there

Select a region with the Mass Edit Tool. From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Change Noteheads.

What it does

The Change Noteheads plug-in allows you to change the noteheads of all the notes in the selected region.

TOC
Index
Next Chapter
Previou Chapter



- **Small slash (rhythmic notation) • Large slash (slash notation) • X notehead • Filled (quarter note) • Open (half note) • Custom: Select custom symbol • Standard music notehead.** Select one of these options to change your noteheads to in the currently selected region. The slot number of the currently selected notehead is shown in parenthesis. For custom symbols, see STEM CONNECTIONS.
- **OK • Cancel.** Click OK to make the selected changes. Click Cancel to return to the score without making any changes.

Change to Default Whole Rests Plug-in

How to get there

Select a region with the Mass Edit Tool. From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Change to Default Whole Rests.

What it does

The Change to Default Whole Rests plug-in allows you to change all the whole measure rests in the selected region to default rests. See also CHANGE TO REAL WHOLE RESTS and WHOLE RESTS.

Change to Real Whole Rests Plug-in

How to get there

Select a region with the Mass Edit Tool. From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Change to real Whole Rests.

What it does

The Change to Real Whole Rests plug-in allows you to change all the whole measure rests in the selected region to real whole measure rests (as opposed to default measure rests, see above). See also CHANGE TO DEFAULT WHOLE RESTS and WHOLE RESTS.

Check Range Plug-in

How to get there

From the Plug-ins Menu, choose Scoring and Arranging, and then Check Range. If you prefer to apply Check Range to a specific region, select the region using the Mass Edit Tool before choosing the plug-in from the Plug-ins Menu.

What it does

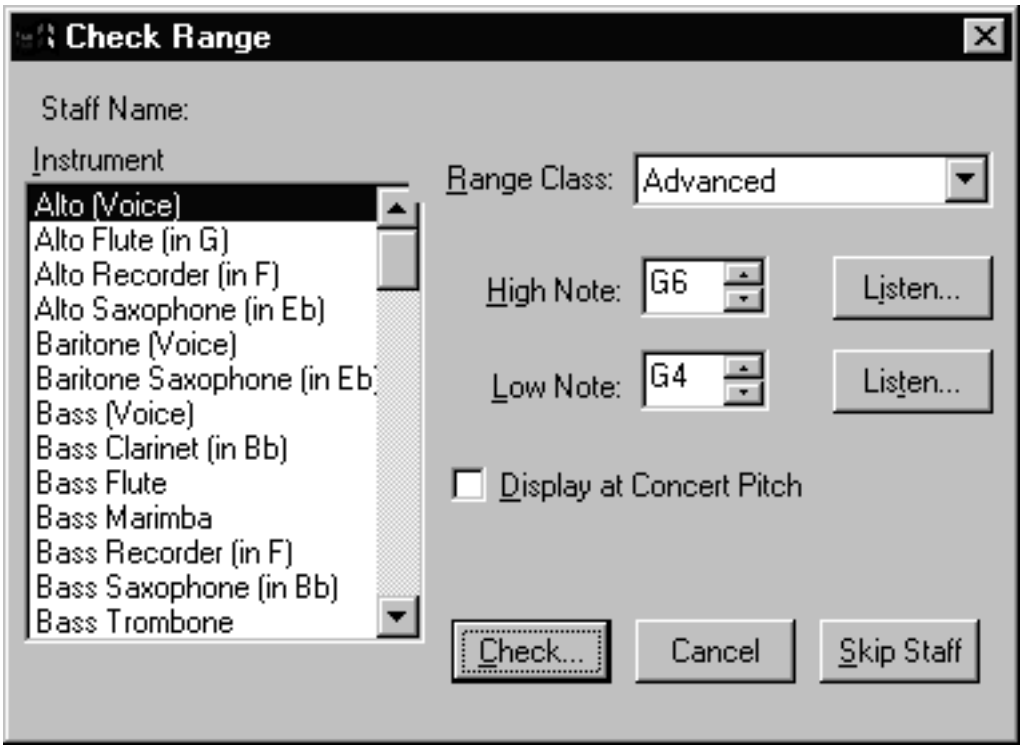
The Check Range plug-in allows you to verify that the staff you have selected is within the range of the specified instrument or voice. It will operate on the current selection, or the entire document if there is no region selected. In either case, the plug-in will go through the score (or selected region) on a staff by staff basis, comparing the notes to check if they are within the range of the instrument specified for each particular staff. For every note that is outside the specified range, you may either change the note, erase it, or simply leave it alone.

There are three pre-defined ranges for each instrument the Check Range plug-in knows about: Beginner, Intermediate, and Advanced. If the pre-defined ranges do not suit your needs you may specify other values for the highest and lowest pitches of the range the Check Range plug-in will use.

The Check Range plug-in will suggest an instrument based on the Full Staff Name attribute of the staff currently under examination. If there is no Full Staff Name, the plug-in will try the Abbreviated Staff Name attribute of the staff, then the Full Group Name and Abbreviated Group Name attributes of the group to which the staff belongs. If, for some reason, the suggestion does not suit your needs, you can choose another instrument from the list of available instruments.

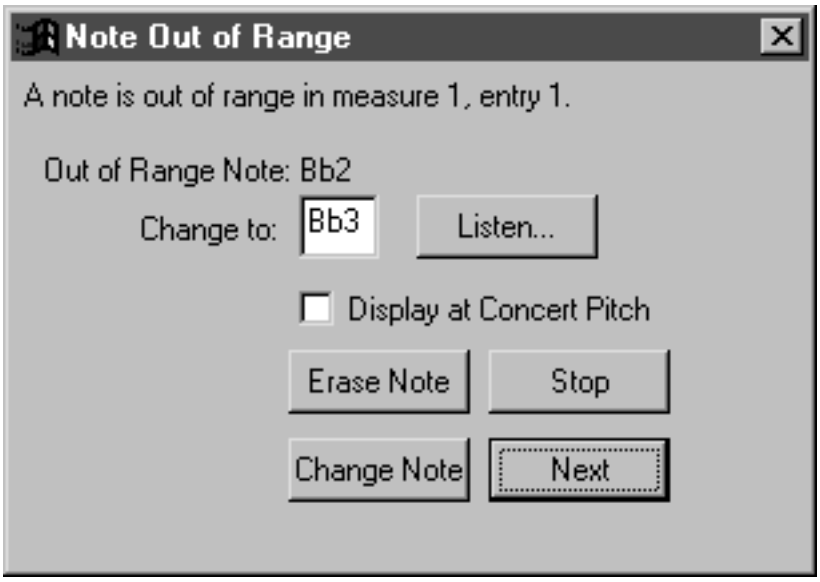
TOC
Index
Next Chapter
Previous Chapter

TOC
Index
Next Chapter
Previous Chapter



- **Staff Name.** Check Range suggests an instrument and range based on the Full Staff Name attribute of the staff under examination. (If the Full Staff Name attribute is not set, the plug-in will try to find an instrument name by examining the staff's Abbreviated Staff Name attribute, then the Full Group Name and Abbreviated Group Name attributes of the group to which the staff belongs.) If the instrument suggested does not suit your needs, you can select another instrument from the list.
- **Range Class.** You can specify one of three pre-defined ranges for the selected instrument by choosing an item in the Range Class drop-down list.
- **High Note • Low Note.** You can also modify the extent of the instrument range by editing the values in the High Note and Low Note fields directly. Use the arrows next to the text fields to change the values a half-step at a time, or click on the Listen… buttons to enter pitches from a MIDI instrument.
- **Display at Concert Pitch.** If the current staff is a transposing staff, the Display at Concert Pitch Checkbox under the Low Note field is active and you can use it to alternate between displaying pitches at concert pitch or at the staff's transposition.
- **Skip Staff.** If you decide you want to skip the current staff and have the Check Range plug-in continue its operation with the next staff, click on the Skip Staff Button.
- **Check • Cancel.** Click Cancel to cancel the Check Range operation immediately. Click Check to check notes on the current staff against the range you have specified.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter



- **Out of Range Note.** If a note is found that is too high or too low for the range specified, Finale will scroll to the measure and staff where the offending note was found and you will be presented with a dialog in which you can modify the pitch. (In this example, the Beginner's range for Flute was selected, so the B natural below middle C was out of range; the Professional Range for Flute includes the B natural.)
- **Change To • Listen.** The dialog suggests a pitch within the specified range as an alternative to what is written in the score. You can override this suggestion by typing in a different value in the Change To text field. You can also use the arrows next to the text field to change the value a half-step at a time, or click on the Listen button to specify a pitch from a MIDI instrument.
- **Display at Concert Pitch.** If the current staff is a transposing staff, the Display at Concert Pitch Checkbox under the Low Note field is active and you can use it to alternate between displaying pitches at concert pitch or at the staff's transposition.
- **Change Note • Erase Note.** Click Change Note to change the pitch to the value you've specified. Click Erase Note to delete the note. In most cases, the entry will consist of a single note, erasing it will replace it with a rest. If the entry was a chord, the note will simply be deleted.
- **Next.** Click Next to leave the offending note unchanged, the Check Range plug-in will then continue checking the staff at the next note. The plug-in will continue looking for out of range notes until it reaches the end of the current staff. Then the Check Range dialog will be displayed for the following staff and you can continue the range checking operation.
- **Stop.** Click the Stop Button to stop the range checking process immediately.

Notes:

- The Check Range dialogs always use the notational conventions you specified in the Pitch Representation section of Program Options-View (under the Options Menu).

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

- The Check Range dialog uses some simple methods to guess the name of the instrument you want even if the Full Staff Name is slightly different. Most plural forms are recognized correctly, as are numbers before or after the instrument name (“Violin II” is matched to the violin and “2 Flutes” is matched to the flute). If the Check Range dialog does not match the instrument you intended, simply select the instrument you want.
- The list of instruments recognized in the Check Range dialog is quite extensive, and should cover most needs. But, if an instrument you need is not found in the list, try an instrument with a similar range; you can always adjust the values of the range to suit your needs.

TOC

Check Region for Durations Plug-in

Index

How to get there

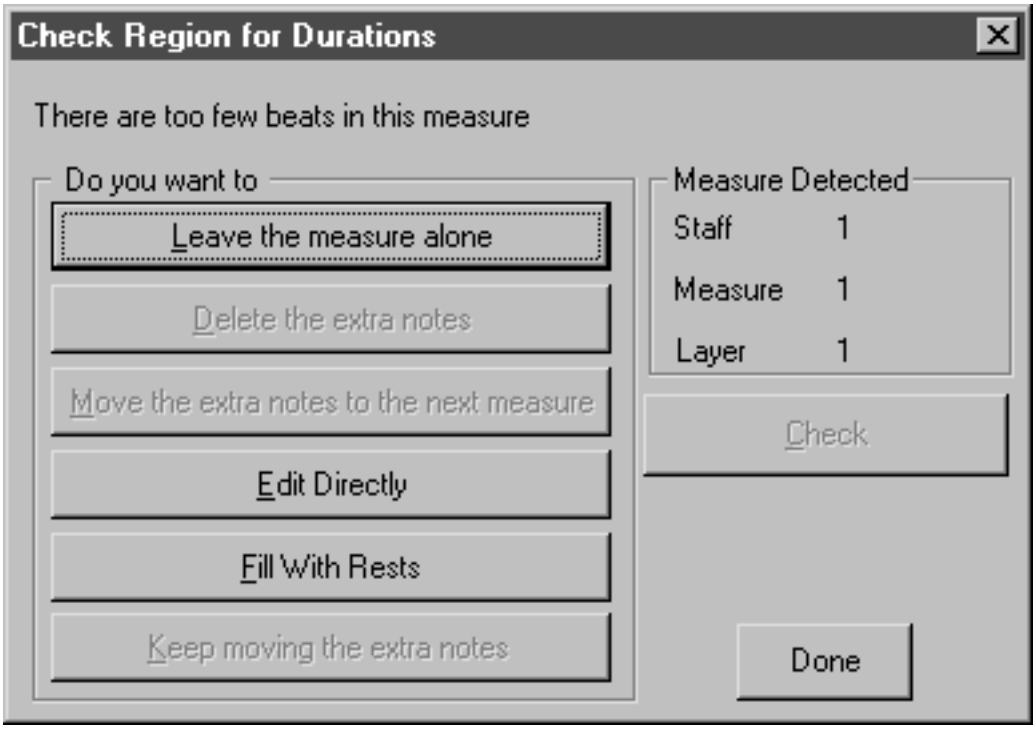
Next Chapter

From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Check Region for Durations. If you prefer to apply Check Region for Durations to a specific region, select the region using the Mass Edit Tool before choosing the plug-in from the Plug-ins Menu.

Previous Chapter

What it does

The Check Region for Durations plug-in checks the selected region for any measures that have too many or too few beats.



TOC

Index

Next Chapter

- **[Message text].** Look at this text for direction on how to proceed and the results of your actions.

Previous Chapter

- **Do you want to: Leave the measure alone • Delete the extra notes • Move the extra notes to the next measure • Edit Directly • Fill with Rests • Keep moving the extra notes.** Click on the option which corresponds to the action you would like to take when you have too few or too many notes in a measure.
- **Measure Detected: Staff • Measure • Layer.** These text boxes display where the measure with too few or too many notes is located.
- **Check.** Click this option to start or continue your search for measures with too many or too few beats.
- **Done.** Click Done to stop looking for measures with too many or too few beats and return to the score.

TOC
Index
Next Chapter
Previou Chapter

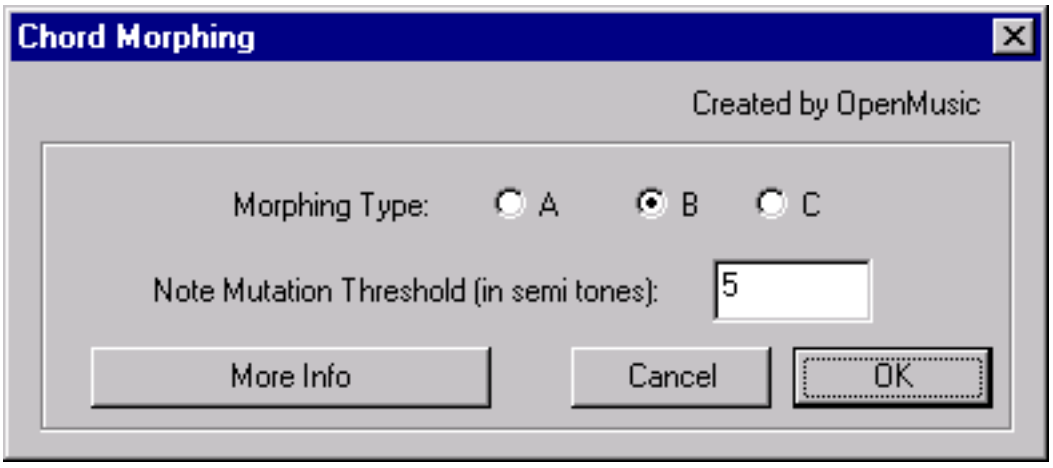
Chord Morphing Plug-in

How to get there

Select a sequence of chords in one staff with the Mass Edit Tool . Each chord must contain at least two notes of a quarter note duration in layer 1. From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, and then Chord Morphing.

What it does

The Chord Morphing plug-in creates a new staff with a sequence of chords, each of a whole note duration. An asterisk will mark the division between sequences. The sequences will consist of the original input chords plus a number of new intermediary chords inserted between them. This plug-in was designed to be a compositional tool capable of automatically generating a variety of smooth between-chord transitions from which the user could pick and choose.



TOC
Index
Next Chapter
Previou Chapter

- **Morphing Type: A • B • C.** Select a morphing type. The plug-in uses three methods to create the intermediary chords: removing notes from the source chord that don't appear in the target chord, adding notes from the target chord, and mutating (changing) notes in the source chord to notes found in the target chord without removing notes. The morphing type determines the order in which the plug-in manipulates the chords. In **Morphing Type A**, all mutations occur first, then removals, then additions. In **Morphing Type B**, all removals occur first, then mutations, then additions. In Morphing Type C, all removals occur first, then additions, then mutations.
- **Note Mutation Threshold (in semi tones).** Use Note Mutation Threshold to define how close the notes must be in order for mutation to occur. Mutation occurs only when notes in the source are close to notes in the target.
- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

TOC
Index
Next Chapter
Previou Chapter

Chord Realization Plug-in

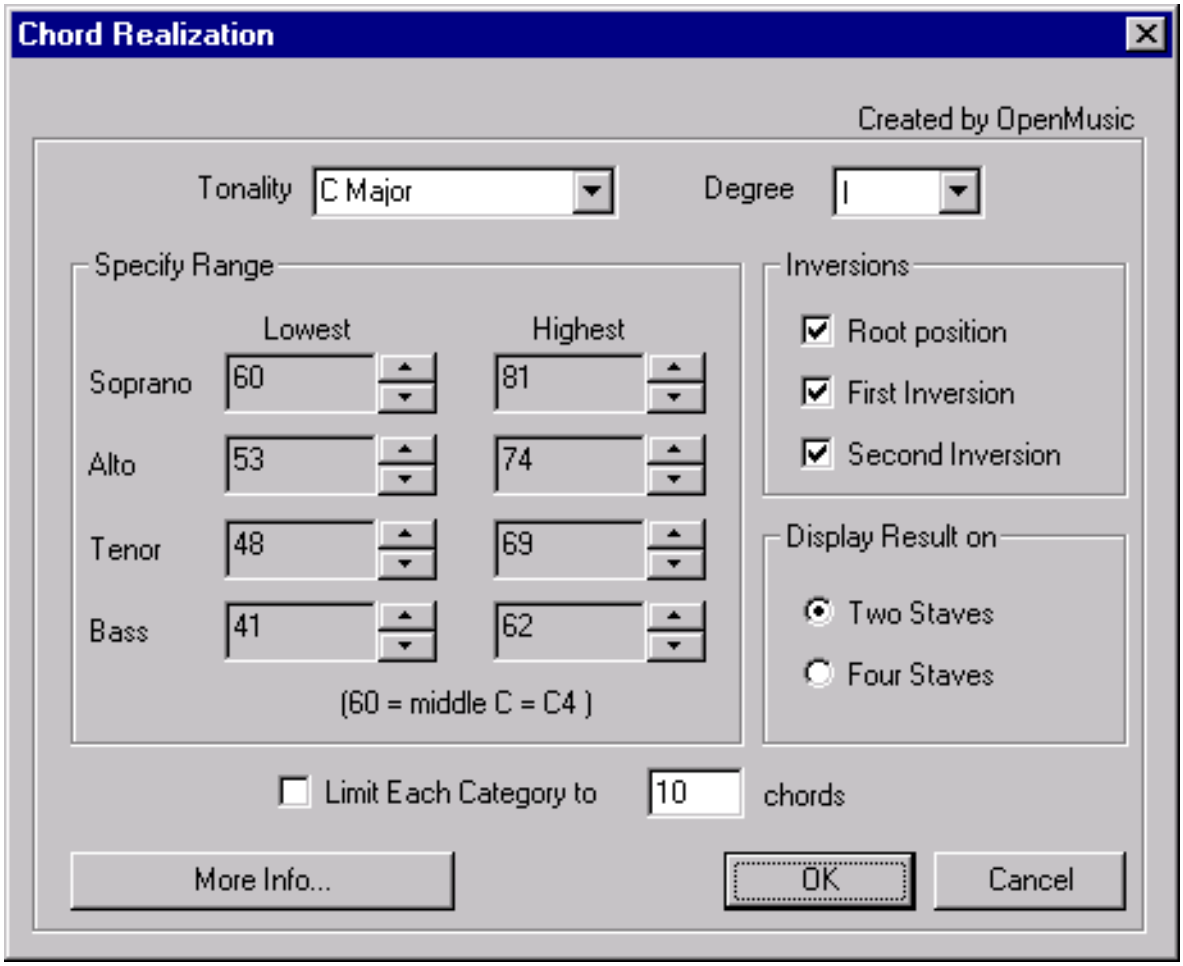
How to get there

From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, then Chord Realization.

What it does

The Chord Realization plug-in generates four-part realizations of a triad based on the major key and scale degree specified. The plug-in attempts to sort them based on classical textbook rules with best solutions first.

TOC
Index
Next Chapter
Previou Chapter



- **Tonality.** Select the major key that you wish to see chords in.
- **Degree.** Select the scale degree that will constitute the root of the chord.
- **Specify Range: Soprano • Alto • Tenor • Bass.** Specify the range for each voice. Middle C, or C4 is represented as MIDI note 60.
- **Inversions: Root Position • First Inversion • Second Inversion.** Choose the inversion(s) that will be realized.
- **Display Result on: Two Staves Four Staves.** Specify whether you want a choral score of four staves or a piano score of two staves.
- **Limit Each Category to __ Chords.** Check this box to have the plug-in create the specified number of chords or less for each inversion.
- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

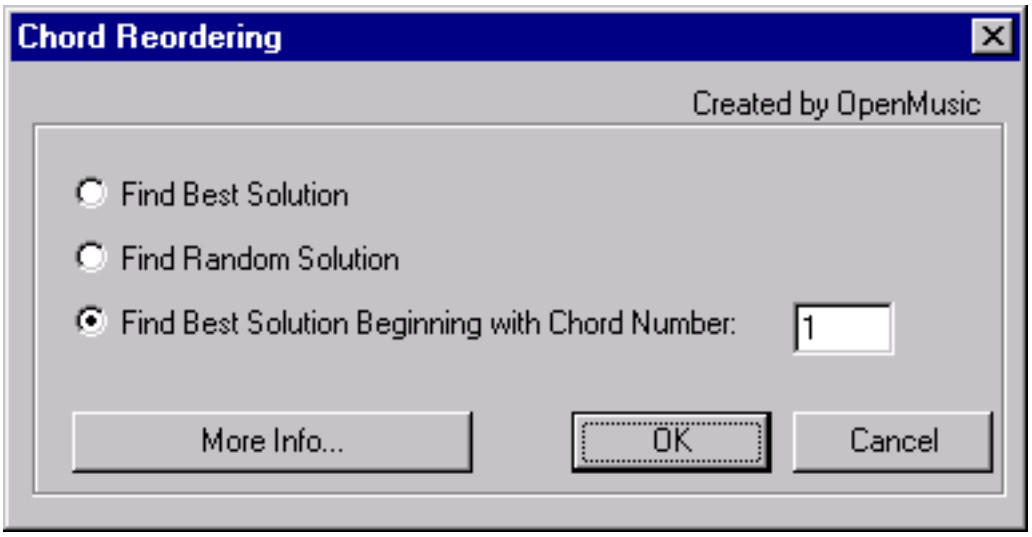
Chord Reordering Plug-in

How to get there

Select a sequence of chords in one staff with the Mass Edit Tool . All chords must be in layer 1, voice 1. From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, and then Chord Reordering.

What it does

The Chord Reordering plug-in creates a new staff below the selected staff. The new staff will display the chords in the selected region, but in a different order.



- **Find Best Solution • Find Random Solution • Find Best Solution Beginning with Chord Number ___.** Choosing **Find Best Solution** will compute the solution that contains the largest possible number of common notes between each pair of adjacent chords. Choosing **Find Random Solution** simply reorders the chords in a random fashion.Find **Best Solution Beginning with Chord Number ___** will begin the sequence with the specified chord, and then reorder the remaining chords in the way that contains the largest possible number of common notes between each pair of adjacent chords.
- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

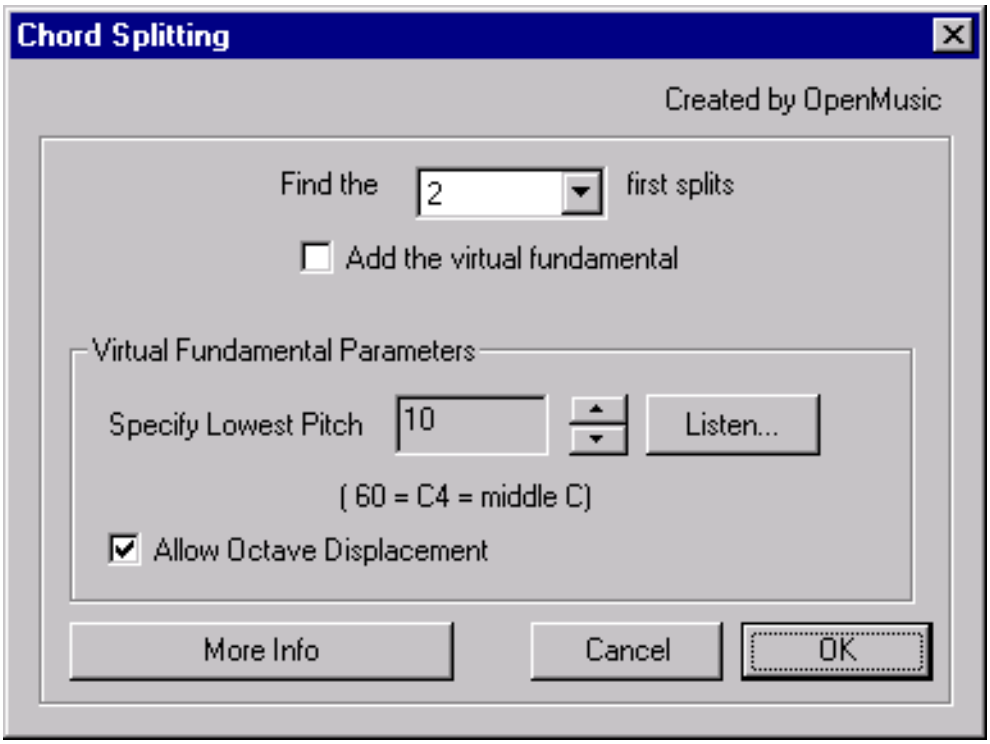
Chord Splitting Plug-in

How to get there

Select a chord in one staff with the Mass Edit Tool . The chord must contain at least two notes and be in layer 1. From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, and then Chord Splitting.

What it does

The Chord Splitting plug-in creates a new staff or staves containing subsets of the original chord, each a whole note in duration. These subsets are based on harmonic targets that were implicitly contained inside the original chord. This plug-in was designed to be a composition/orchestration utility capable of automatically generating several simplified subsets of a more complex chord.



- **Find the __ first splits.** The Chord Splitting plug-in has the capacity to split the chord several times at once. The results will display the split containing the smallest number of subsets first, and then a new staff for each succeeding subset.
- **Add the Virtual Fundamental.** Check this option to add a staff containing the virtual fundamental beneath each staff of subsets. For a definition of the Virtual Fundamental, see VIRTUAL FUNDAMENTAL GENERATOR PLUG-IN.
- **Virtual Fundamental Parameters.** Use this section to modify the parameters of the virtual fundamental. This functions the same as the VIRTUAL FUNDAMENTAL GENERATOR PLUG-IN.
- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

Classic Eighth Beams Plug-in

How to get there

From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Classic Eighth Beams. If there is no Mass Edit Selection when you invoke the Classic Eighth Beams command, it will ask you if you want to process the entire document.

What it does

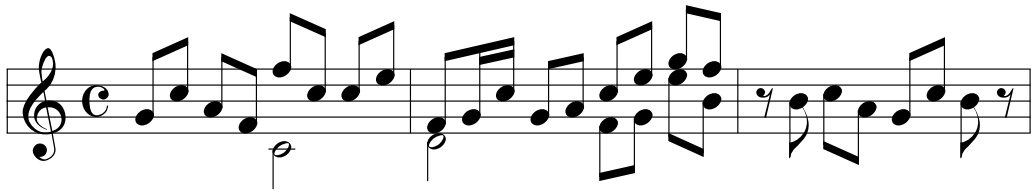
The Classic Eighth Beams plug-in modifies the beaming of eighth notes in $\frac{4}{4}$ time. Eighth notes will be beamed as if the Time Signature were $\frac{2}{2}$

In most music, it is conventional in $\frac{4}{4}$ time to beam eighth notes in groups of four, while beaming smaller note values to the quarter note. Previous versions of Finale only supported beaming to the beat, with the result that sixteenth notes would be properly beamed (in groups of four) but eighth notes would be grouped in pairs.

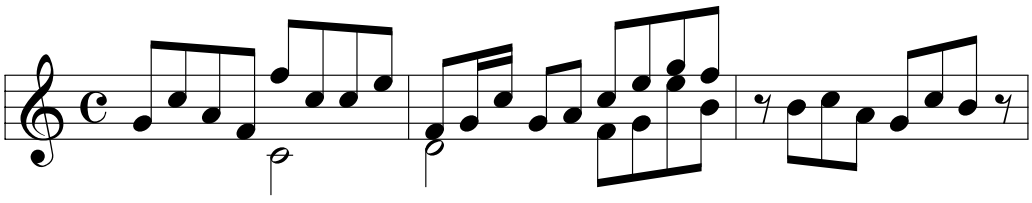
The Beam Eighth Notes in Groups of Four in Common Time option solves this problem. (See DOCUMENT OPTIONS-BEAMS for new documents.) It automatically beams eighths in groups of four while beaming smaller note values to the quarter note. However, it does not modify the beaming in documents created without the option. The Classic Eighth Beams plug-in was designed to fill this need by modifying the beaming of eighth notes in $\frac{4}{4}$ time.

Using the Classic Eighth Beams Plug-in

Use the Mass Edit Tool to select a region in which you wish to modify the beaming of eighth notes.



After invoking the Classic Eighth Beams plug-in, eighth notes in all 4/4 measures will be beamed in groups of four. Other note combinations remain unmodified. In the example, the eighth note groups in measure one and the second half of measure two are beamed in groups of four. The eighth-sixteenth-sixteenth rhythm in measure 2 are unchanged, in accordance with common practice. The groups of eighth notes and rests in measure 3 are beamed together.



Notes:

- The Classic Beams plug-in functions similarly to the Mass Edit Tool Rebeam command when Classic Eighth Beams has been selected in Document Options-Beams (under the Options Menu). The plug-in, however, will only modify the beaming of groups of four eighth notes, any custom beaming of other rhythmic groups remains unchanged. the Mass Edit Tool Rebeam command will reset all beaming to the values determined by the time signature and document options. Note also that the plug-in's behavior is independent of the option setting; the Classic Eighth Beams option may be turned off and you can still use the Classic Eighth Beams plug-in.
- Voice 2 eighth note Entries will be beamed in groups of four only if the all four Voice 2 entries are launched from a single Voice 1 Entry. This is a general principle of Voice 2 beaming (only Voice 2 Entries launched from a single Voice 1 Entry can be beamed together).

TOC Index Next Chapter Previou Chapter

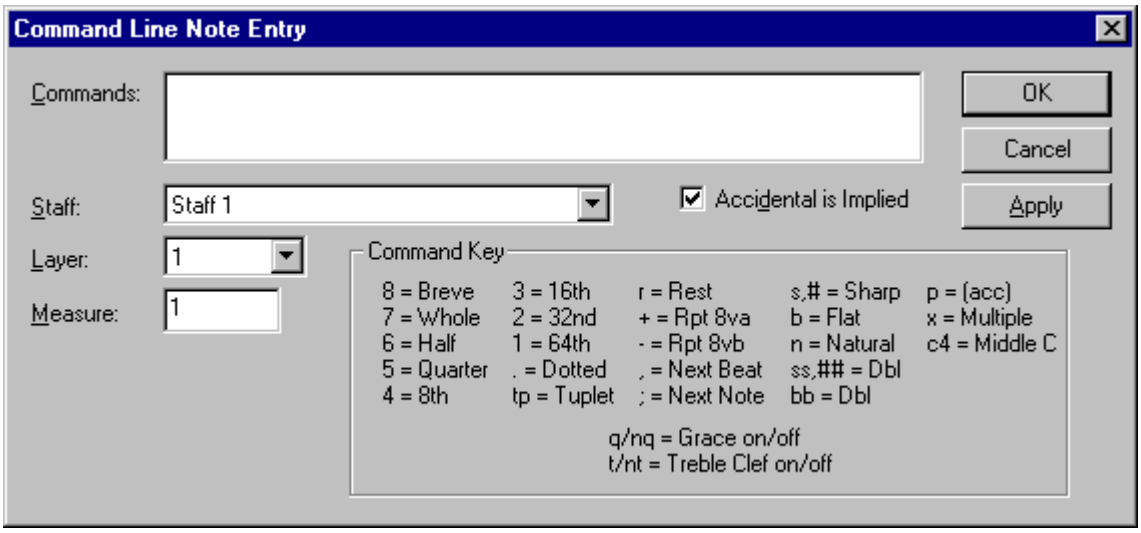
Command Line Plug-in

How to get there

From the Plug-ins Menu, choose Miscellaneous, and then Command Line.

What it does

The Command Line plug-in allows for quick note entry by typing in specific commands.



- **Commands.** Type in the string of commands for the plug-in to perform.

Commands

Duration	Note Type
8	Double-Whole note
7	Whole Note
6	Half Note
5	Quarter Note

Commands

Duration	Note Type
4	Eighth Note
3	Sixteenth Note
2	32nd Note
1	64th Note
.	Augmentation Dot
P	() around accidentals
TP	Tuplet
C4	Middle C
R	Rest
# or S	Sharp
## or SS	Double sharp
b	Flat
bb	Double flat
N	Natural
;	Note delimiter (between the notes in chords)
,	Chord, Beat delimiter
Q,NQ	Grace Note Entry
T,NT	Treble Clef Entry
X	Multiplier

TOC
Index
Next Chapter
Previous Chapter

Syntax:

[T/NT][Q/NQ][Tuplet]DurationPlacement[P][;[Duration]Placement[P]...][Multiplier]
[,[T/NT][Q/NQ][Tuplet][Duration]Placement[P][;[Duration]Placement[P]...][Multiplier]]

Tuplet = TP[# of Tuplet][Duration of Tuplet] e.g. TP34 = eight note triplet

Duration = Number from 1-8 where 1= 64th note and 8 = breve.

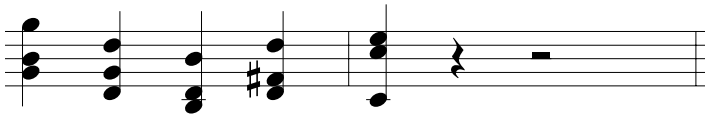
Placement =

R for rest,
Pitchname[Alteration][Octave] (Octave only needs to be used the first time in each string or to change from the current octave),
+ or - to add the previous note an octave lower or higher.

Multiplier = e.g. 4x, 2x

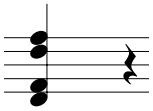
TOC
Index
Next Chapter
Previous Chapter

Examples:

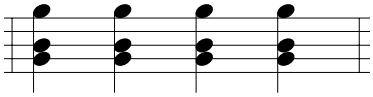


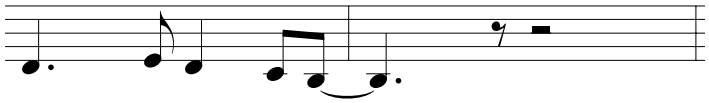
5g4;b;g5,d4;g;d5,b3;d4;b,d;f#;d5,c4;e5;c

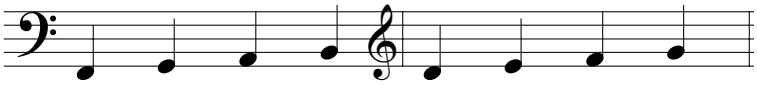
Above is an example that places 5 chords into the staff. Notice that the duration or octave is not required unless it is changing. The semicolon designates different notes in the chord, and the comma designates the next beat.



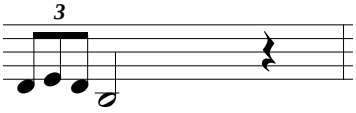
5d5;-;f-

Above is an example of using the - sign to add a note one octave lower.

5g4;b;g5;4x

Above is an example of using the multiplier function.

5.d4,4e,5d,4c,6b3

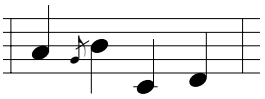
Above is an example of using the period to indicate a dotted note. Notice that to enter a tie you can use the appropriate duration of the note across a time signature beat.

T5d4,e,f,g,NTd,e,f,g

Above is an example using the Treble Clef entry mode which allows you to enter notes in any clef as if they were in Treble Clef.



TP34d4,e,d,6b3,5r

Above is an example of entering an eighth note triplet. The first number after the TP indicates the type of tuplet and the second number indicates the duration of the notes.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

5a4,Q4g,NQ5b,c,d

Above is an example of entering grace notes. Be sure to use NQ to return to entering normal notes.

- **Staff • Layer • Measure.** Select which staff, layer and starting measure your notes will be entered.
- **Accidental is Implied**. Deselect this option to place courtesy accidentals. With this option selected, only alterations outside the key signature need to be indicated.
- **Apply • OK • Cancel.** Click Apply to apply the current commands and leave the dialog box available for the next set of commands. Click OK to make the selected changes and return to the score. Click Cancel to return to the score without making any changes.

TOC
Index
Next Chapter
Previous Chapter

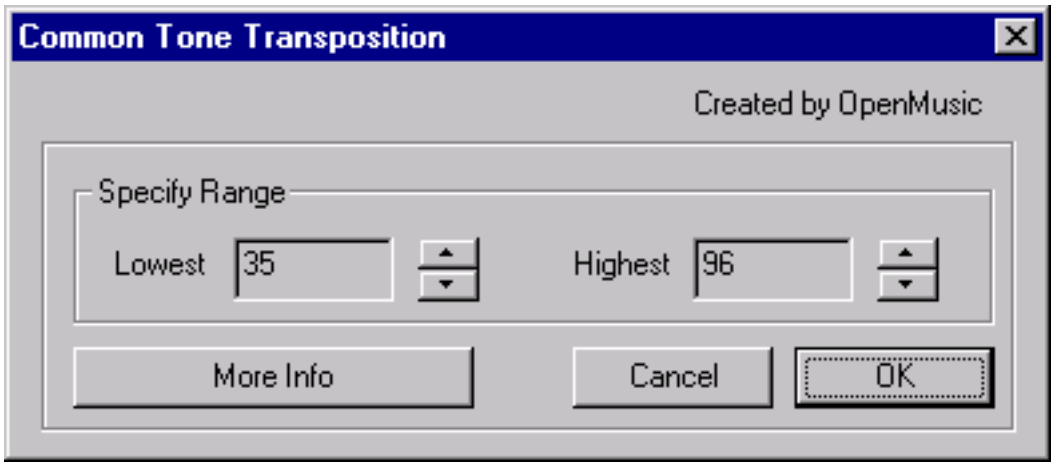
Common Tone Transposition Plug-in

How to get there

Select a single chord in layer one and voice one with the Mass Edit Tool . From the Plug-ins Menu, choose Composing and Arranging, Composer's Assistant, and then Common Tone Transposition.

What it does

The Common Tone Transposition plug-in creates a series of chords that share at least one common tone with the original chord.



TOC
Index
Next Chapter
Previous Chapter

- **Specify Range: Lowest • Highest.** Use these spin controls to restrict output to a specified range. Middle C, or C4 is represented as MIDI note 60.
- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

Composer's Assistant Plug-ins

How to get there

From the Plug-ins Menu, choose Scoring and Arranging, and then Composer's Assistant.

What it does

These plug-ins provide a starting point for composition. The Composer's Assistant plug-ins are as follows: CHORD MORPHING, CHORD REALIZATION, CHORD REORDERING, CHORD SPLITTING, COMMON TONE TRANSPOSITION, FREQUENCY MODULATION CHORD GENERATOR, MELODIC MORPHING, RHYTHM GENERATOR, TIE COMMON NOTES and VIRTUAL FUNDAMENTAL GENERATOR.

As an experiment, generate a sequence of chords via the Common Tone Transposition plug in, run it through the Chord Reordering plug-in, run it through the Tie Common Notes plug-in, and play it back at a slow tempo on a string patch.

TOC
Index
Next Chapter
Previous Chapter

Cross Staff plug-in

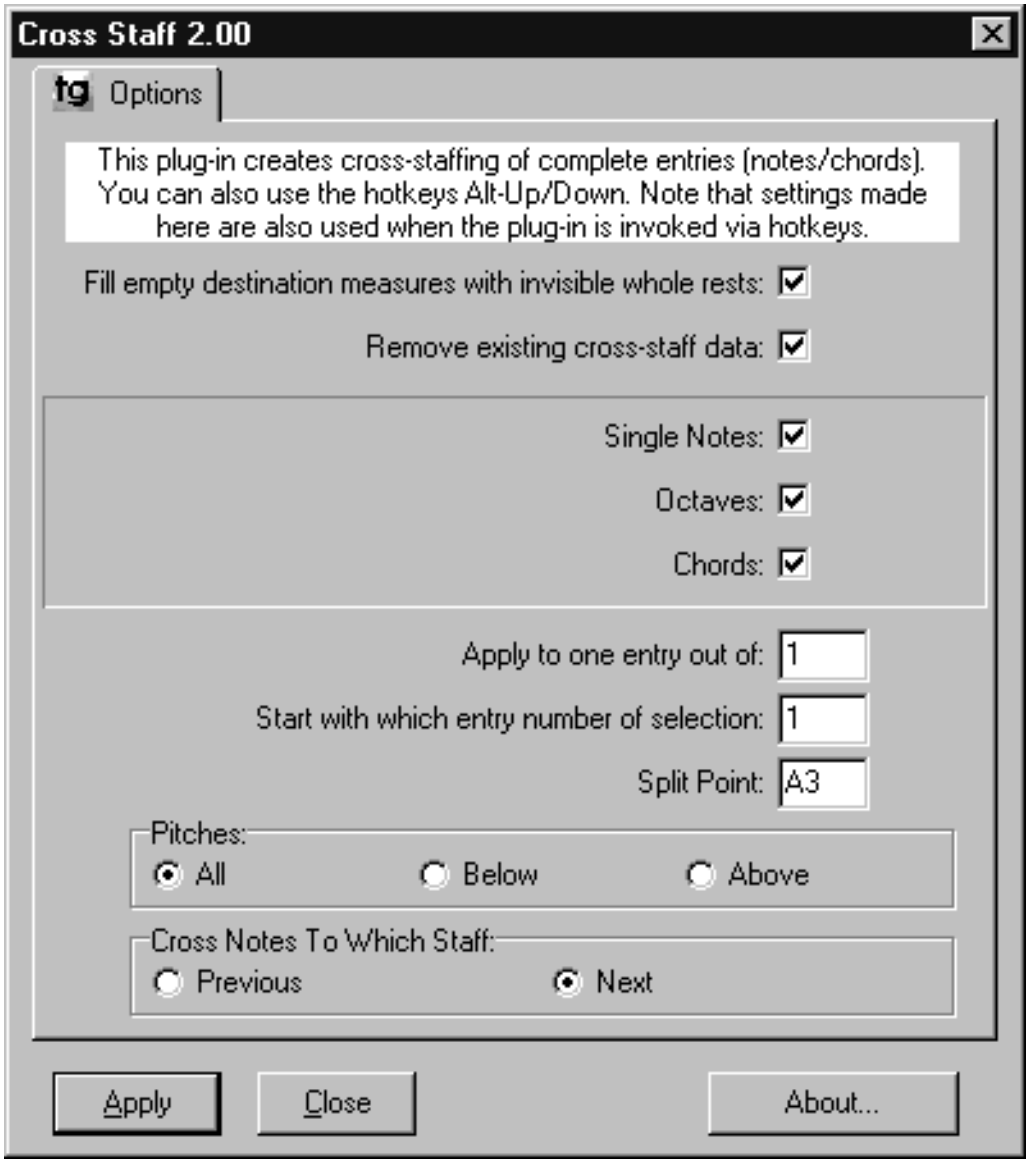
How to get there

From the Plug-ins Menu, choose TGTools, and then Cross Staff.

What it does

A cross-staff note is one that "belongs" to one staff, but that, for notational efficiency (for example, to eliminate the need for ledger lines) is written in another staff, often with a different clef—its stem is stretched from the original staff to the "target" staff. See CROSS-STAFF NOTATION. You can use the Cross-staff plug-in to automatically move notes from one staff to another where appropriate.

TOC
Index
Next Chapter
Previous Chapter



- **Fill empty destination measures with invisible whole rests.** Check this box to fill measures notes have been moved to with a hidden whole rest. If this box is not checked, a default whole rest will accompany the cross-staff notes.
- **Remove existing cross-staff data.** Check this box to remove cross staff data applied with the NoteMover Tool. See CROSS -STAFF NOTES.
- **Single Notes.** If Single Notes is checked, single notes within the applicable range of the selected region move according to the settings in this dialog box. If Single Notes is unchecked, single notes remain stationary.
- **Octaves.** If Octaves is checked, both notes in an octave pair will move together if one of the notes is within the applicable range of the selected region. If Octaves is unchecked, all notes in the octave pair remain stationary.

TOC
Index
Next Chapter
Previous Chapter

- **Chords.** If Chords is checked, all notes in a chord move together if any note in the chord is within the applicable range (above/below the split point) of the selected region. If Chords is unchecked, chords remain stationary.
- **Apply to one entry out of.** Enter a number here to apply these settings to every other note, every third note and so on. For example, enter 2 to specify every other note, or three to specify every third note.
- **Start with which entry number of selection.** Here, specify the first note in the selected region to which these settings will be applied.
- **Split Point.** Enter the split point, or the point at which you want to separate notes to be moved to another staff. Notes below or above the pitch entered here can be moved to the next or previous staff independently.
- **Pitches: • All • Below • Above.** Choose All to move all pitches in the selected region. Choose Below to move notes below the pitch specified for Split Point. Choose Above to move notes above the pitch specified for Split Point.
- **Cross Notes To Which Staff • Previous • Next.** Choose previous to move designated notes in the selected region to the previous staff (above). Choose Next to move designated notes in the selected region to the next staff (below).

Drum Groove plug-in

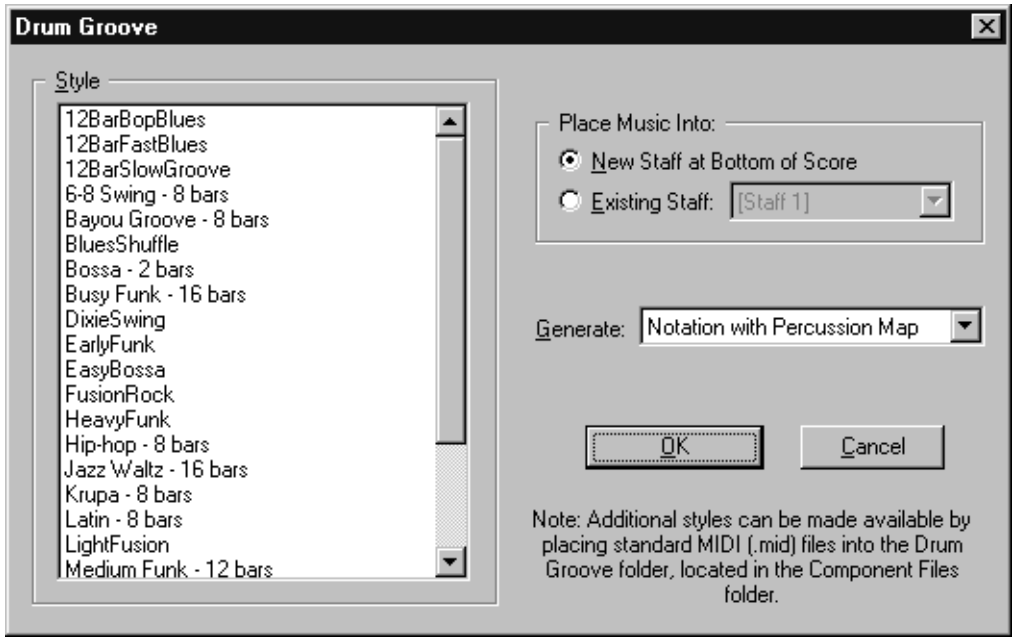
How to get there

Select a region of the document with the mass Edit Tool. From the Plug-ins Menu, choose New plug-ins for Finale 2004, and then Drum Groove.

What it does

The Drum Groove plug-in allows you to add a percussion part to the score containing one of many available rhythms, or “Drum Grooves”. These drum grooves include percussion notation along with a corresponding percussion map.

TOC
Index
Next Chapter
Previous Chapter



- **Style.** From this list, choose the drum groove style you would like to add to the document. The drum groove you choose should correspond to the tempo and time signature of the piece. For example, Jazz Waltz should be applied section of music in triple meter. If the region selected in the score exceeds the duration of the drum groove, the drum groove will repeat until the end of the selected region. Each style in this list corresponds to a MIDI file in the Finale 2004/Component Files/Drum Groove folder. As noted in the dialog box, you can add supplement this list by adding any MIDI file with a percussion track (on channel 10) to the Drum Groove folder. The MIDI file's name appears in this list. Then, when the new style is chosen, Finale uses the MIDI data on channel 10 as the drum groove.

  The Drum Groove plug-in does not read MIDI data on any channel other than channel 10. If a MIDI file contains percussion notation in a channel other than 10, open the file in Finale (or another program that supports MIDI editing) and change the staff (or track) containing the percussion notation to channel 10.

- **New Staff at Bottom of Score • Existing Staff.** Choose New Staff at Bottom of Score to add the drum groove into a new percussion staff added automatically to the bottom of the score. Choose Existing Staff, and then select a staff from the drop-down menu to add the drum groove into any existing staff.

- **Generate: Notation with Percussion Map • Normal Notation • Slashes.** Choose Notation with Percussion Map to add drum notation in addition to a percussion map which assigns each percussion instrument to a specific notehead and staff line or space. See PERCUSSION MAPS for more information. Choose Normal Notation to add the drum groove as normal notation. If you choose this option, notation appears on the staff based on MIDI Note numbers instead of a percussion map. Choose Slashes to display the drum groove as slash notation in the score. If you choose Slashes, the entire staff containing the drum groove will use the Slash Notation staff attribute. See ALTERNATE NOTATION DIALOG BOX. To apply slash notation (or normal notation) to a portion of a staff, use STAFF STYLES.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

- **OK • Cancel.** Click OK to add the drum groove to the document based on the setting chosen. Click cancel to return to the score without adding a drum groove.

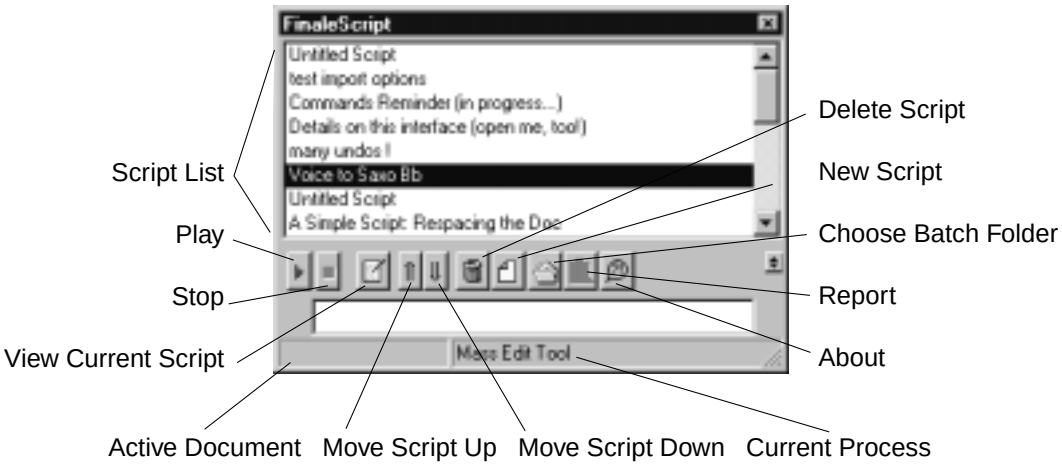
FinaleScript plug-in

How to get there

From the Plug-ins Menu, choose New Plug-ins for Finale 2004, and then FinaleScript.

What it does

This plug-in was designed to provide an easy way to automatize repetitive tasks, so a series of commands can be run once for any number of documents, instead of over and over again manually. For example, instead of opening, changing the spacing, transposition and layout of many documents manually, this plug-in allows you to run the same set of commands to all of these documents at once. A series of commands can also be applied to a single document. To a certain degree, this plug-in provides an easy way to create your own custom plug-ins using many of Finale's commands.



Commands can either be written into a script or entered into the text box. Press the play button to run the script or command. Several scripts are already included in the Script List, as well as a Command Reminder script that lists all of the commands. Choose a Script and click the View Current Script button to see examples. Consult FINALESCRIPT COMMANDS in the Appendix for a command list and additional information regarding script creation.

- **Script List.** This list displays the all the scripts available. All scripts you have saved appear in this list. Scripts are saved with the program, and appear even after closing and reopening Finale.
- **Play.** Click this button to play the script selected in the Script List.
- **Stop.** Click this button to interrupt a script process at any time.
- **View Current Script.** Click this button to open the Script Editor dialog box where you can edit the script selected in the Script List. See SCRIPT EDITOR DIALOG BOX.

- **[Text box].** In this text box, you can apply any FinaleScript command to the main open document. Separate each attribute with a space. For example “Fit Music 3”.
- **Active Document.** Displays the name of the active document while running a script.
- **Move Script Up • Move Script Down.** Click the Move Script Up button to move the selected script up one position in the Script List. Click the Move Script Down button to move the selected script down one position in the Script List.
- **Current Process.** Displays each command as it is applied to the active document.
- **Delete Script.** Click this button to delete the script selected in the Script List.
- **New Script.** Click this button to open the Script Editor dialog box where you can create and save a new script.
- **Choose Batch Folder.** Click this button to specify a folder to batch process.
- **Report.** Click this button to display a script report if one exists. This report (or log file) displays information regarding the success or failure of commands from the most recently run script.
- **About.** Click this button for additional information about the FinaleScript plug-in.

Note: To switch focus to or from the FinaleScript plug-in window using the computer keyboard, press Ctrl-Alt-Q.

TOC
Index
Next Chapter
Previou Chapter

Script Editor dialog box

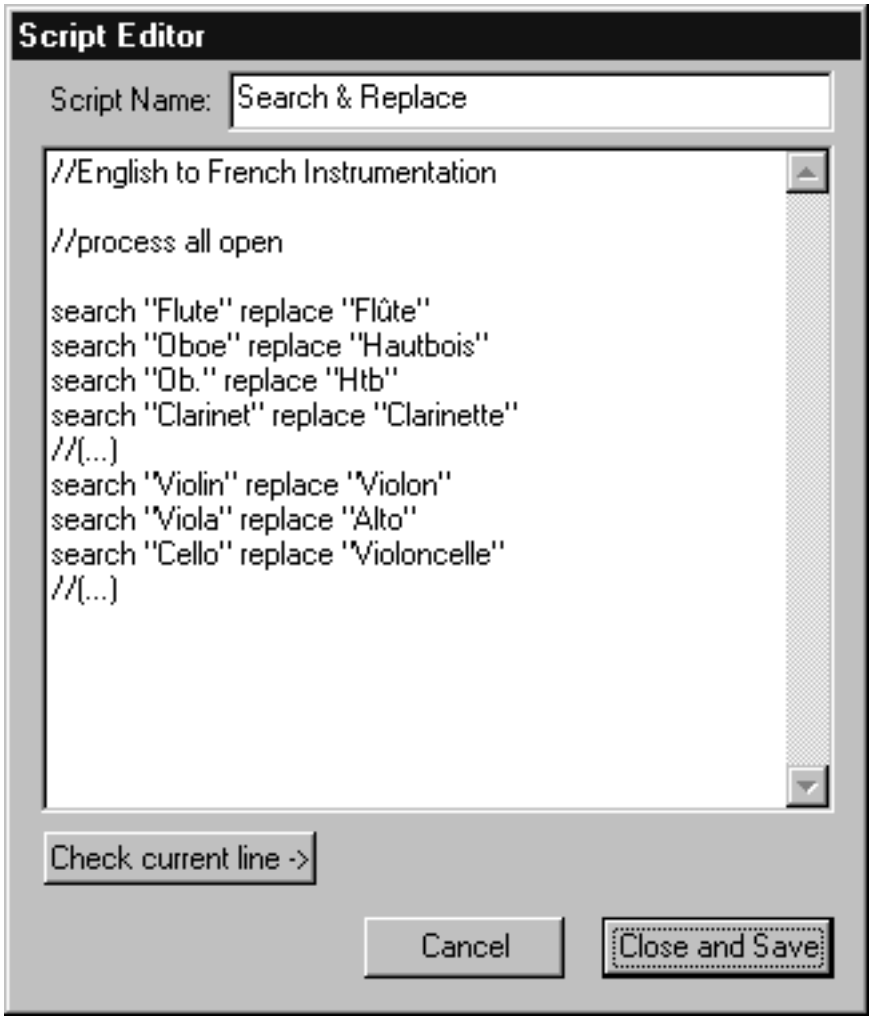
How to get there

From the Plug-ins Menu, choose New Plug-ins for Finale 2004, and then FinaleScript. Then, click the View Current Script button .

What it does

In this dialog box, create or edit scripts used in the FinaleScript plug-in.

TOC
Index
Next Chapter
Previou Chapter



- **Script Name.** Enter the name of the script here. This text will appear will appear in the Script List portion of the FinaleScript dialog box.
- **[Script Editor Window].** Use this window to define Finale commands to be applied when the script is run. The shorthand used to specify FinaleScript commands and Finale Commands can be found in the Appendix. See FINALESCRIPT COMMANDS. The // command can be used to type comments that will not be processed.

Find Parallel Motion Plug-in

How to get there

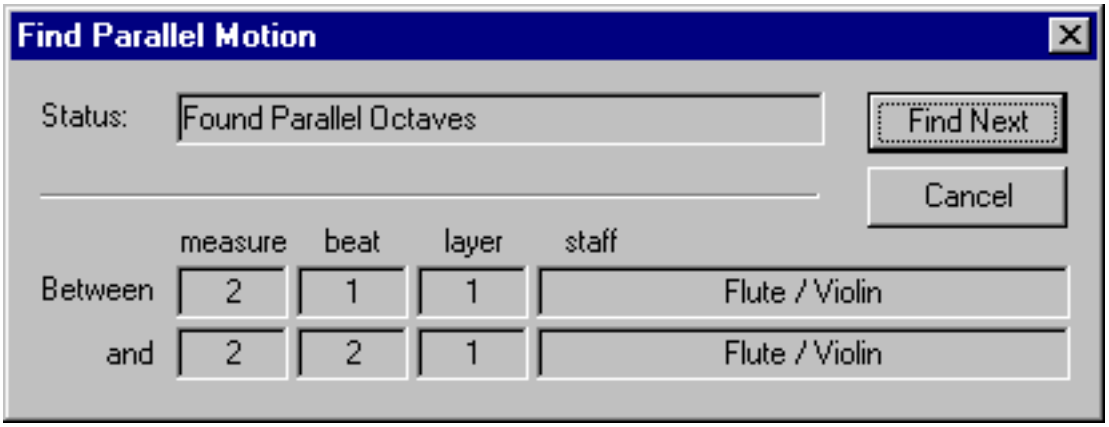
From the Plug-ins Menu, choose Scoring and Arranging, and then Find Parallel Motion. If there is no Mass Edit Selection when you invoke the Find Parallel Motion command, it will process the entire document.

TOC
Index
Next Chapter
Previous Chapter

What it does

The Find Parallel Motion plug-in is used to find the parallel fifths and octaves in a Mass Edit Selection. The plug-in compares notes found in different voices, layers and staves.

After invoking the Find Parallel plug-in, a dialog will be displayed. After clicking Find Next, the dialog will also indicate the staff, measure, and beat in which parallel occurred. The plug-in will also scroll the document so that at least one of these notes will be visible (it scrolls to the note that occurs first). The Find Parallel plug-in always uses MIDI note number, regardless of the Display Pitch setting in the View section of the Program Options. See PROGRAM OPTIONS-VIEW.



- **Find Next.** Click Find Next to have Finale search for the next occurrence of parallel motion.
- **Cancel.** Click Cancel. to dismiss the dialog box.

Find Range Plug-in

How to get there

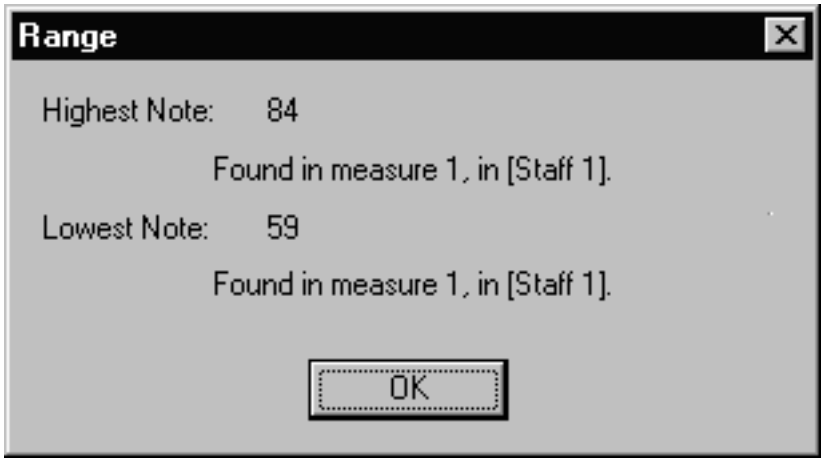
From the Plug-ins Menu, choose Scoring and Arranging, and then Find Range. If there is no Mass Edit Selection when you invoke the Find Range command, it will ask you if you want to process the entire document.

What it does

The Find Range plug-in is used to find the highest and lowest notes in a Mass Edit Selection. Typical use of the Find Range plug-in would be to select one staff to find the highest and lowest notes played by an instrument or voice in a Finale document. This is particularly useful with vocal music, when you want to check just how high or low a particular part goes.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

After invoking the Find Range plug-in, a dialog will be displayed listing the highest and lowest notes found in the selection. The dialog will also indicate the staff and measure in which these notes first occurred. The plug-in will also scroll the document so that at least one of these notes will be visible (it scrolls to the note that occurs first). The Find Range plug-in always uses MIDI note number, regardless of the Display Pitch setting in the View portion of the Program Options dialog box. See PROGRAM OPTIONS-VIEW.



TOC
Index
Next Chapter
Previous Chapter

- **OK.** Click OK to dismiss the dialog box.

Flat Beams Plug-in, Flat Beams (Remove) Plug-in

How to get there

From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Flat Beams or Flat Beams (Remove).

What it does

Use the Mass Edit Tool to select a region in which to make all the beams flat (or return to the default angle).

This plug-in is equivalent to pressing "\" in Speedy Entry to make a specific beam flat.

Note that this feature works best when the global and staff settings for flat beams are not selected. See DOCUMENT OPTIONS-BEAMS and STAFF ATTRIBUTES DIALOG BOX.

TOC
Index
Next Chapter
Previous Chapter

Frequency Modulation Chord Generator Plug-in

How to get there

Select two successive, single notes in one staff with the Mass Edit Tool . The notes can be of any duration, but must be in layer 1, voice 1. From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, and then Frequency Modulation Chord Generator.

TOC
Index
Next Chapter
Previou Chapter

What it does

The Frequency Modulation Chord Generator plug-in creates a new staff with a sequence of chords, each of a whole note duration. A process called Frequency Modulation determines the notes that make up the generated chords. This plug-in was designed to be a compositional tool capable of automatically generating a series of chords with increasing complexity and texture.

Frequency Modulation, in terms of keyboard synthesizers, begins with a simple oscillator called the Carrier (frequency A). The Carrier is then altered in frequency by another oscillator called the Modulator (frequency B). A sound results, with a complex spectrum. This spectrum has energy at certain frequencies:

… A - 3B, A - 2B, A - B, A, A + B, A + 2B, A + 3B …

In this series, frequencies may become negative. In these cases, the absolute (positive) value of the frequency is taken.

The Modulation Index indicates which frequencies from the energy spectrum will be kept.

Index = 1: A

Index = 2: A - B, A, A+B

Index = 3: A – 2B, A - B, A, A+B, A + 2B

Index = 4: A – 3B, A – 2B, A - B, A, A+B, A + 2B, A + 3B

Etc.…

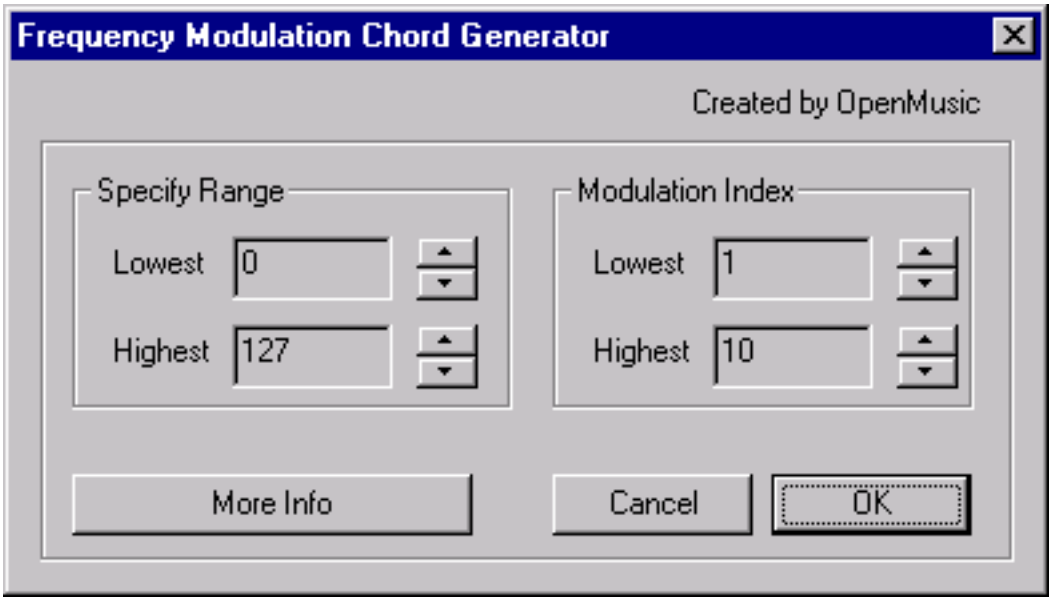
TOC
Index
Next Chapter
Previou Chapter

The Frequency Modulation Chord Generator Plug-in converts the two input notes into frequency, based on an equal temperament pitch table (pitches from one octave to the next have a 1:2 ratio, such that any note's frequency is twice the frequency of the note one octave below; e.g. A4=440Hz and A3=220Hz):

MIDI Note Number	Pitch (where middle C equals C4)	Frequency (Hz)
60	C4	261.626
61	C#4/DB4	277.183
62	D4	293.665

MIDI Note Number	Pitch (where middle C equals C4)	Frequency (Hz)
63	D#4/Eb4	311.127
64	E4	329.628
65	F4	349.228
66	F#4/Gb4	369.994
67	G4	391.995
68	G#4/Ab4	415.305
69	A4	440
70	A#4/Bb4	466.164
71	B4	493.883

The frequency of the first input note becomes the Carrier, and the frequency of the second input note becomes the Modulator. These frequencies are entered into the index synthesis algorithm and returned again as MIDI notes. It is these MIDI notes that make up the chords generated.



- **Specify Range.** Because of the multiplications in the synthesis algorithm, the notes of the generated chords could extend far beyond any useful range. Use the Specify Range settings to avoid such extreme pitches.
- **Modulation Index.** The values chosen for the Modulation Index will determine how many chords are generated, as well as how many notes appear in each chord. The number of chords generated is equal to one more than the Highest Modulation Index minus the Lower Modulation Index (if lowest index is 3 and highest index is 7, then the number of chords generated is 7-3+1 or 5). The number of notes in each chord will generally be one less than twice the modulation index (a chord at Modulation Index 5 will have 5x2-1 or 9 notes). However, due to the nature of frequency modulation calculations, some notes may be duplicated within one chord.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

Ledger Lines (Hide) Plug-in, Ledger Lines (Show) Plug-in

TOC
Index
Next Chapter
Previous Chapter

How to get there

From the Plug-ins Menu, choose Note, Beam, and Rest Editing, Ledger Lines (Hide) or Ledger Lines (Show). If there is no Mass Edit Selection when you invoke Ledger Lines (Hide) or Ledger Lines (Show), it will ask you if you want to process the entire document.

What it does

Use the Mass Edit Tool to select a region from which you wish to hide ledger lines from all entries, then choose the Ledger Lines (Hide) command from the Plug-ins Menu. The plug-in will go through all entries in the selected region and hide the ledger lines.

Use the Mass Edit Tool to select a region from in which you want hidden ledger lines to be made visible, then choose the Ledger Lines (Show) command from the from the Plug-ins Menu. This would typically be a section where you had previously hidden ledger lines with the Ledger Lines (Hide) command. The plug-in will go through all entries in the selected region and make the ledger lines visible. (This is analogous to using the Undo command after the Ledger Lines (Hide) command, with the difference that you can use the Ledger Lines (Show) command any time after hiding the ledger lines; the undo command would everything after hiding the ledger lines.)

Notes

- If you “hide” ledger lines from a note on the staff, then later modify the note such that it is above or below the staff, it will be drawn without ledger lines. Analogously, if you apply the Ledger Lines (Show) command to a note on the staff, and then later move the note above or below the staff, it will be drawn with ledger lines.
- If there are no entries in the selected region, or if ledger lines have already been removed from the entries, an Alert is posted to explain that the Ledger Lines (Hide) command had nothing to modify. Similarly, if you apply the Ledger Lines (Show) command to a region where all entries are already set to have visible ledger lines, an Alert will explain that no modifications were made.

TOC
Index
Next Chapter
Previous Chapter

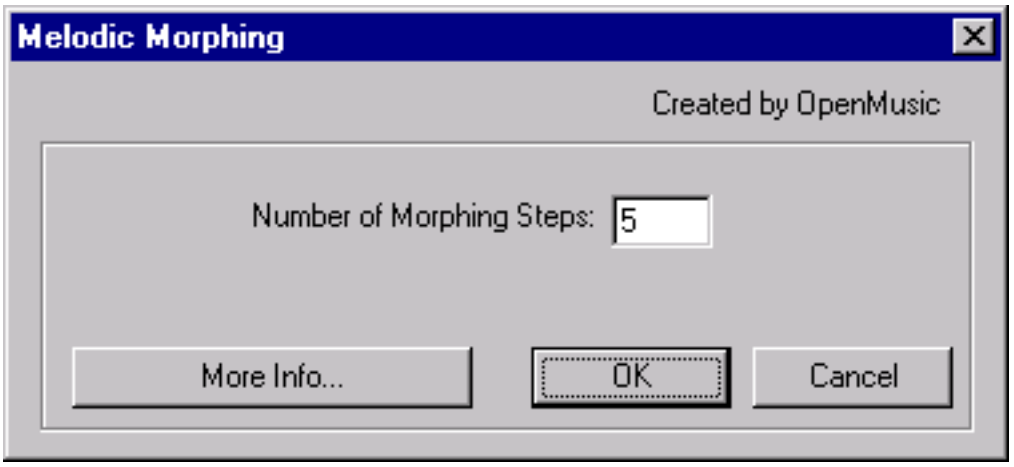
Melodic Morphing Plug-in

How to get there

Select two adjacent staves, each containing a monophonic melody in layer 1 and voice 1, with the Mass Edit Tool . From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, and then Melodic Morphing.

What it does

The Melodic Morphing plug-in creates an additional staff with a single melody made up of three sections. The first section is the source melody, the second section is the morphing result and the third is the target melody. The rhythm of the source and target is ignored. The Plug-in only generates sixteenth notes.



- **Number of Morphing Steps.** Specify how many mutations should be generated between the source melody and the target melody. Enter a low number to make the transition dramatic.

  Notes: The plug-in examines the melodies in a 2-D space, where y-axis is pitch, and x-axis is time. Curves are stretched so the first point and the last point of each curve have the same x-coordinate. Then the first curve is continuously warped through a number of steps (entered as Number of Morphing Steps in the dialog box) until it matches the second curve.

  Each curve resulting from a warping step is sampled in order to give a melodic fragment. The number of notes extracted from the curve is interpolated between the number of notes in the source melody and the target melody. Pitches generated are closest to those already present in the two melodies not the exact pitches from the curve generated.

- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

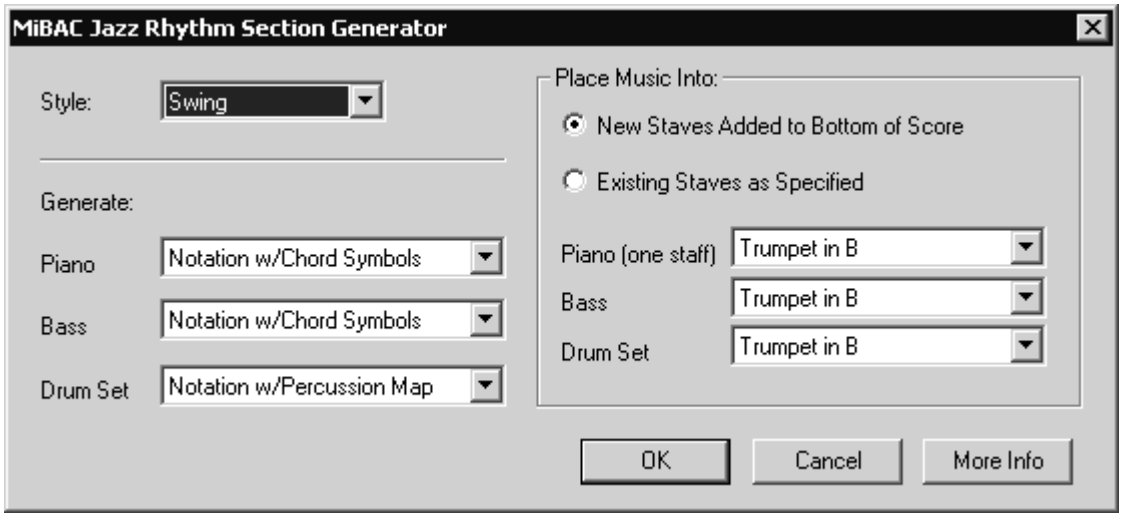
Rhythm Section Generator Plug-in

How to get there

Select a melody with chord symbols with the Mass Edit Tool . From the Plug-ins Menu, choose Scoring and Arranging, and then Rhythm Section Generator.

What it does

The MiBAC Jazz Rhythm Section Generator analyzes a staff and creates piano, bass and drum set parts based on the melody and chord symbols. You can specify a style for the accompaniment and make adjustments to the resulting notation.



- **Style • Ballad • Swing • Bebop • Bossa Nova.** Click this drop-down menu to choose the style of the accompaniment. This will affect the notation of the output, but not the swing setting or tempo of the playback. You can specify swing or tempo for playback in the in the PLAYBACK CONTROLS. To create a tempo marking expression and define it for playback, use the CREATE TEMPO MARKING PLUG-IN.
- **Piano • Bass • Drum Set; Notation • Notation w/Chord Symbols • Slashes w/Chord Symbols • None.** Click the drop-down menus for Piano, Bass and Drum set to choose the notation as it will appear in the generated parts.
- **New Staves at Bottom of Score.** Choose this option to create new staves for each generated part and add them to the bottom of the score. The new staves added to the score will use the General MIDI patches (sounds) for piano, bass and drum set. The drum set staff will be set to channel 10 (the standard General MIDI percussion channel). If you are using an external MIDI device, or any non-General MIDI synthesizer for playback, you may want to change the playback instrument for the generated staves in the Instrument List. See INSTRUMENT LIST for details.

  Note: For the MiBAC plug-in to assign instruments to generated staves, “Create Instruments From Initial Patches” must be checked in the IMPORT MIDI FILE OPTIONS DIALOG BOX under the MIDI menu.

- **Existing Staves as Specified; Piano • Bass • Drum Set.** Choose Existing Staves as Specified to apply the accompaniment to existing staves in your score. Click the drop-down menus for Piano, Bass and Drum Set to specify the staff for each part.
- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

  Note: There are twenty-eight chords the MiBAC plug-in uses to generate jazz accompaniments. These chords are mapped to existing possibilities for chord entry corresponding to Finale's default chord suffix library. If you create a new chord suffix, or use any suffix outside the ones pre-defined in the Chord Suffix Selection window, you will first need to map the suffix to one of the twenty-eight MiBAC chords in the Chordmap.txt file, located in the Component Files folder (Finale 2003/Component Files).

  To do this, double click the Chordmap.txt file to open it in a text editor. Enter a new line at the bottom of the existing list with the new chord suffix. Type it, with C as the root, just as you would in the Chord Definition dialog box. Then type an "=" (equals sign) followed by one of the twenty-eight MiBAC chord possibilities. Here is a list of the MiBAC Jazz Chords:

Minor	Dominant	Major
Cm	C7	C
Cm6	C7s	C6
Cm7s	C7b9	CM7
Cm7b5	C7#9	CM7#11
Cm7+	C7#11	
Cm7/7	C7b9b13	
Cm7/b7	C7#9b13	
Cm7/6	C7b5	
C7d	C7b5#9	
CmM7	C7b5b9	
	C7+	
	C7+b9	
	C7+#9	

  In this table, you will see some of the same text conventions for musical symbols used by Finale while entering chords (see KEYSTROKE TABLE in the Chord Tool chapter). Exceptions are "d" (diminished), "s" (sustained) and "+" (augmented). When you have finished editing the Chordmap.txt file, save it, and then return to Finale. The Jazz Accompaniment Generator will now use the chord you specified for your new suffix while creating the accompaniment parts.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

MusicXML Export plug-in

How to get there

While working with a document containing music, from the Plug-ins Menu, choose Music XML Export. The Dolet Light MusicXML Exporter dialog box appears.

What it does

Use this plug-in to export a file to MusicXML format. MusicXML is a file format compatible with a variety of music programs. For more information about MusicXML, visit WWW.RECORD-ARE.COM.

TOC

Index

Next Chapter

Previous Chapter

- **File to Export • Browse.** Enter a path and file name in the File to Export text box to specify a location and name for the file you are exporting. Click the Browse button to open the Save Music XML As window where you can choose the path and name for the exported file.
- **OK • Cancel • About MusicXML.** Click OK to export to XML format. Click Cancel to return to the score without exporting to XML. Click About MusicXML for more information about MusicXML.

MusicXML Import plug-in

How to get there

Open a new document (make any page format changes if necessary). Then, from the plug-ins menu, choose MusicXML Import. The Dolet Light MusicXML Importer dialog box appears.

TOC

Index

Next Chapter

Previous Chapter

What it does

Use this plug-in to import an existing MusicXML file into Finale. MusicXML is a file format compatible with a variety of music programs. For more information about MusicXML, visit WWW.RECORDARE.COM.

- **File to Import • Browse.** Enter the path and filename of the file you want to import in the File to Import text box. Click the Browse button to open the open Music XML window where you can choose the MusicXML file you want to import.
- **OK • Cancel • About MusicXML.** Click OK to import the XML file specified. Click Cancel to return to the score without exporting to XML. Click About MusicXML for more information about MusicXML.

Menu Shortcuts Plug-in

How to get there

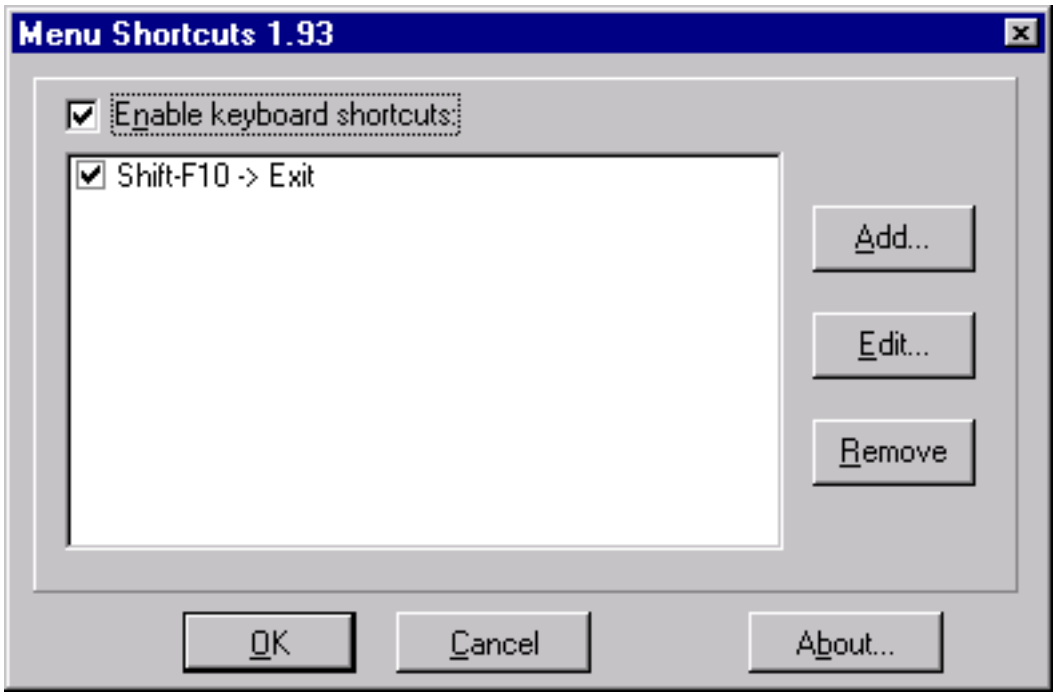
From the Plug-ins Menu, choose TGTools, then Menu Shortcuts.

What it does

The Menu Shortcuts plug-in allows you to assign special key combinations to any of Finale's menu items.

TOC
Index
Next Chapter
Previous Chapter

TOC
Index
Next Chapter
Previous Chapter



- **Enable Keyboard Shortcuts.** Check this box to use the keyboard shortcuts.
- **Add • Edit • Remove.** Click **Add** to choose the keystroke from the Key Assignment dialog box. Select an entry and click Edit to edit an existing keyboard shortcut in the Key Assignment dialog box. See Key Assignment dialog box below. Select an entry and click Remove to delete an existing keyboard shortcut.
- **OK • Cancel • About.** Click OK to apply the current commands and return to the score. Click Cancel to return to the score without making any changes. Click About for more information about the complete TGTools plug-in collection.

  Note: Keyboard shortcuts defined with the Menu Shortcuts plug-in take precedence over existing keyboard functionality in Finale, as well as any keyboard shortcuts defined using Simple Entry's KEYBOARD SHORTCUTS DIALOG BOX. For example, if you use the Menu Shortcuts plug-in to assign Shift-1 to Select Display Colors under the View Menu, the Shift-1 keystroke will no longer be available for assigning metatools in any of the Main Tools, nor will this keystroke switch to the 64th Rest Tool while using Simple Entry.

Key Assignment

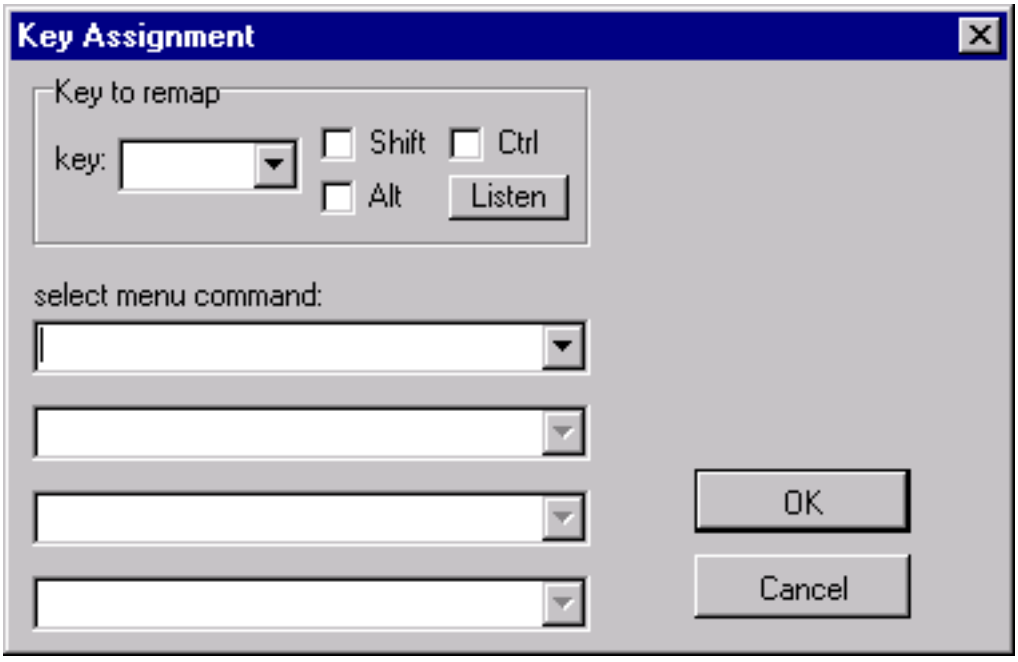
How to get there

From the Plug-ins Menu, choose TGTools, then Menu Shortcuts. Click Add or select a shortcut and click Edit.

What it does

The Key Assignment dialog box allows you to assign a shortcut to a key stroke.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter



- **Key to remap: Key • Shift • Ctrl • Alt • Listen.** Enter the main letter or number into the text box or choose a keystroke from the drop-down menu. Check Shift or Alt or Ctl to add the modifier to the keystroke. Click the Listen button to record the next key you press as the short-cut key. Note that modifiers such as Shift, Ctl or Alt must be checked separated.
- **Select Menu Command.** Choose the menu item by working your way through the multiple levels of the drop-down selection lists. In order to assign a shortcut, the menu item must be visible. For example, to assign a shortcut to the Mass Edit Menu, you must first select the Mass Edit Tool and then run the Menu Shortcut plug-in.

  If you wish to assign shortcuts to the tools, make the Tools Menu visible. From the Options Menu, choose Program Options and select View. Check the Show Tools Menu box.
- **OK • Cancel.** Click OK to accept the shortcut command and return to the Menu Shortcuts dialog box. Click Cancel to return to the Menu Shortcuts dialog box without making any changes.

TOC
Index
Next Chapter
Previous Chapter

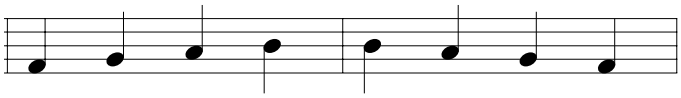
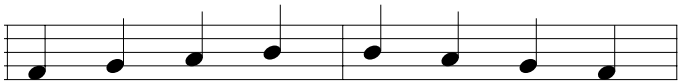
Midline Stem Direction Plug-in

How to get there

Select a region with the Mass Edit Tool. From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Midline Stem Direction.

What it does

The Midline Stem Direction plug-in allows you to change the direction of stem for the note on the center line of the staff to match the stem direction of the previous note.

TOC
Index
Next Chapter
Previous Chapter

Before running Midline Stem Direction plug-in

After running Midline Stem Direction plug-in

TOC
Index
Next Chapter
Previous Chapter

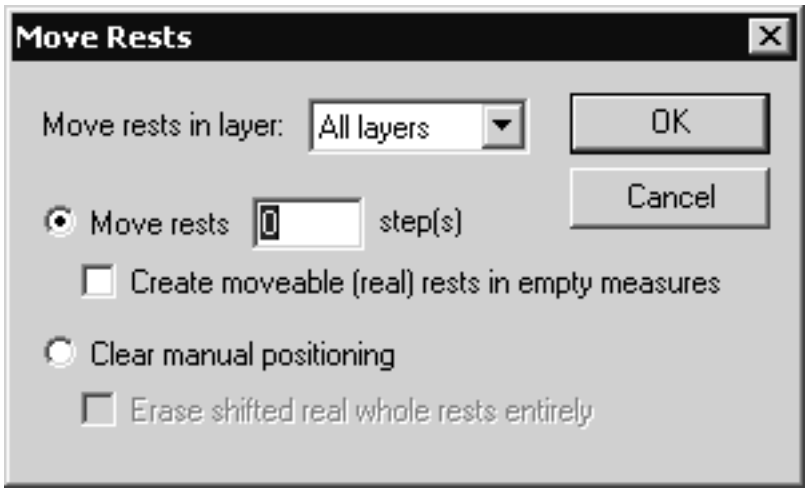
Move Rests Plug-in

How to get there

Select a region with the Mass Edit Tool. From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Move Rests.

What it does

The Move Rests plug-in will move rests in the selected region to the specified position.



TOC
Index
Next Chapter
Previous Chapter

- **Move Rests in Layer: All Layers • 1 • 2 • 3 • 4.** From this drop-down list, specify the layer of the rests you want to move. Choose All Layers to move rests in every layer.
- **Move rests ___ steps.** Select this option to move rests the indicated number of steps. Type the number of steps to move into the text box. Positive numbers move the rests up, negative numbers move the rests down.
- **Create Moveable (Real) Rests in Empty Measures.** Check this box to convert default rests to real rests in empty measures, and move them the specified number of steps along with the other rests.

- **Clear Manual Positioning.** Select this option to clear any manual positioning of rests in the selected region.
- **Erase Shifted Real Whole Rests Entirely.** This check box is active when Clear manual positioning is selected. Check this box to turn real whole rests back to default whole rests.
- **OK • Cancel.** Click OK to make the selected changes and return to the score. Click Cancel to return to the score without making any changes.

Notes and Rests (Hide) Plug-in, Notes and Rests (Show) Plug-in

TOC
Index
Next Chapter
Previous Chapter

How to get there

From the Plug-ins Menu, choose Note, Beam, and rest Editing, and then Notes and Rests (Hide) or Notes and Rests (Show). If there is no Mass Edit Selection when you invoke Notes and Rests (Hide) or Notes and Rests (Show), it will ask you if you want to process the entire document.

What it does

Use the Mass Edit Tool to select a region from which you wish to hide or show notes from all entries, then choose the Notes and Rests (Hide) or Notes and Rests (Show) command from the Plug-ins Menu. The plug-in allows you to hide all notes and rests in the current Mass Edit Selection. You can also use it to make all hidden entries visible again.

This plug-in is equivalent to pressing “O” in Speedy Entry to hide a note or a rest.

Hidden entries are not printed and do not play back, but they can be used to influence the positioning of other musical items. A typical usage is to hide rests in contrapuntal keyboard music.

Piano Reduction Plug-in

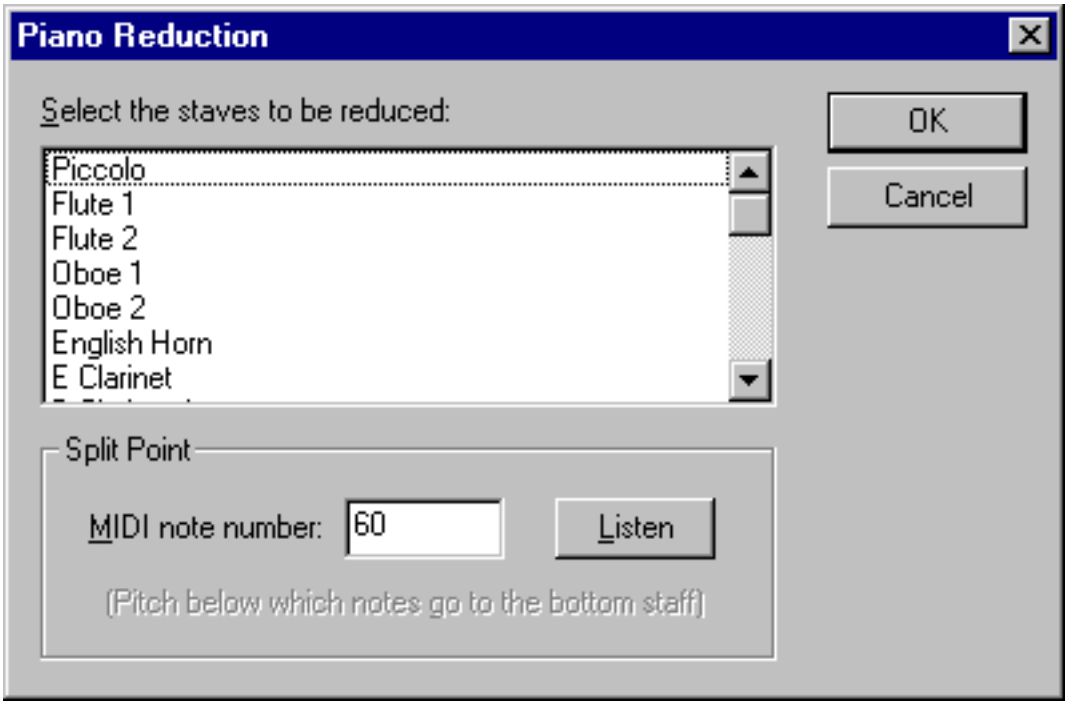
How to get there

From the Plug-ins Menu, choose Scoring and Arranging, and then Piano Reduction.

What it does

The Piano Reduction plug-in helps you to easily condense a number of staves into a piano grand staff. The piano grand staff will be added to the bottom of the staff system.

TOC
Index
Next Chapter
Previous Chapter



TOC
Index
Next Chapter
Previous Chapter

- **[Staves].** Select the staves in your document to be included from this list. Control-click to select multiple staves.
- **Split Point.** Set the split point for the piano staff.
- **OK • Cancel.** Click OK to make the selected changes and return to the score. Click Cancel to return to the score without making any changes.

Rhythm Generator Plug-in

How to get there

From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, and then Rhythm Generator.

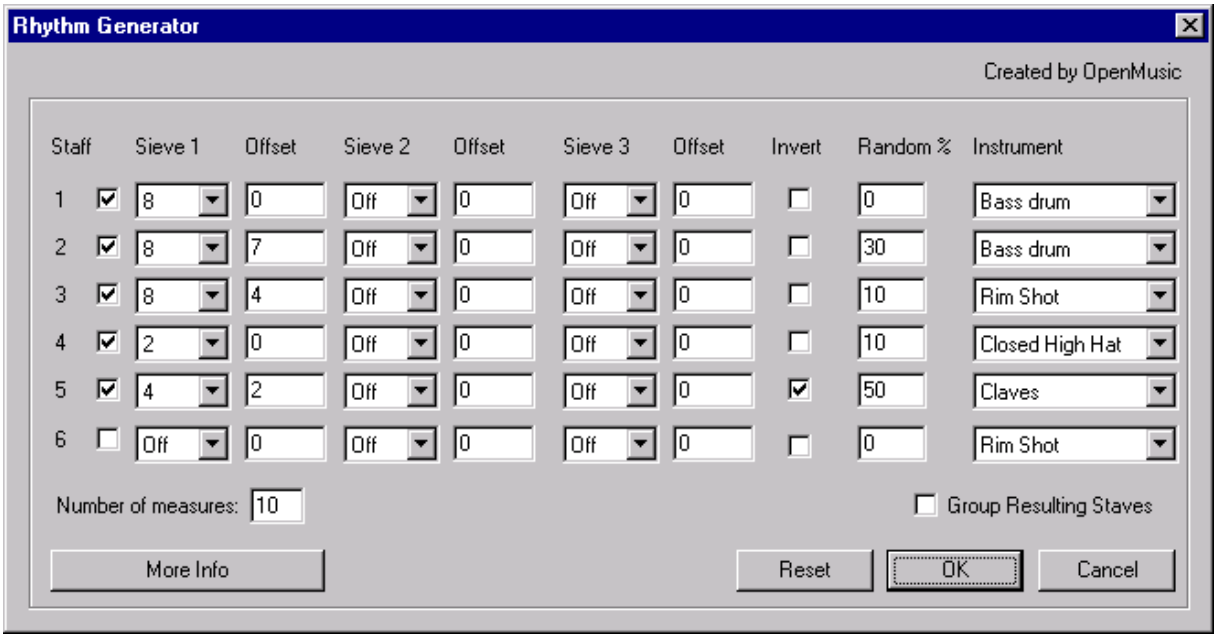
What it does

The Rhythm Generator plug-in creates up to 6 single voice staves containing rhythmical patterns. These staves are added to an existing file starting at measure 1.

Each pattern is build by combining up to 3 sieves, or filters, that are applied to a steady single of sixteenth note pulses. For example, a sieve value of 2 will place a sixteenth note every other pulse starting with the first, and a value of three will place a sixteenth note every third pulse. All other pulses will become sixteenth rests.

The plug-in consists of 6 sets of controls, one for each staff that can be created, and 2 controls affect all the staves that are created.

TOC
Index
Next Chapter
Previous Chapter



- **Staff.** This check box must be checked in order for a staff to be created.
- **Sieve (1,2,3).** The value in these spin-controls indicate how often a sixteenth note pulse will appear in the created staff. Possible values are 1 through 16.

  For example, a 2 in any single Sieve will create a note every other sixteenth pulse starting on the first pulse. This would yield a sixteenth note on pulses 1, 3, 5, 7, 9, 11, 13, and 15.

  If 3 is selected for the Sieve value, then a note would be created every three pulse, yielding a note on pulses 1, 4, 7, 10, 13, and 16.

  If you choose 2 for one Sieve and 3 of another Sieve, then you would get a combination of the just mentioned pulses. So, in the first measure a note would be created at pulses 1, 3, 4, 5, 7, 9, 10, 11, 13, 15, and 16.
- **Offset.** This value controls the first pulse that will receive the first note created by a Sieve.
- As an example, if you choose 2 for a Sieve value and enter 2 for the Sieve Offset, then the first sixteenth note will appear on the third pulse. In the first measure this would yield notes on pulses 3, 5, 7, 9, 11, 13, and 15.
- **Invert.** Checking this check box will invert the results produced by a Sieve. This will cause notes to appear in place of rests, and rests in place of notes.

  For example, if the Invert check box is checked and a value of 2 is chosen for any single Sieve a note will be created every other sixteenth pulse starting on the second pulse. This would yield a sixteenth note on pulses 2, 4, 6, 8, 10, 12, 14, and 16.
- **Random.** Values entered in this field will cause notes to be created in a random fashion. As the entered value increases, the number of notes created goes down.
- **Instrument.** The General Midi name chosen from this drop down list will be used for the name of the created staff. This choice will also determine the pitch of the created notes, which will be the General Midi defined pitch for that instrument. Note that the Midi patch and channel needed to play these staves must be set in the Instrument List found on the Window Menu.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

- **Number of Measures.** The value entered here will determine the length of the generated staves.
- **Group Resulting Staves.** Checking this check box will cause the created staves to be grouped with shared barlines. The default name of the group will be
- **More Info • Reset • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Reset to set the plug-in to minimum default values. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

TOC

Rhythmic Subdivisions Plug-in

Index

How to get there

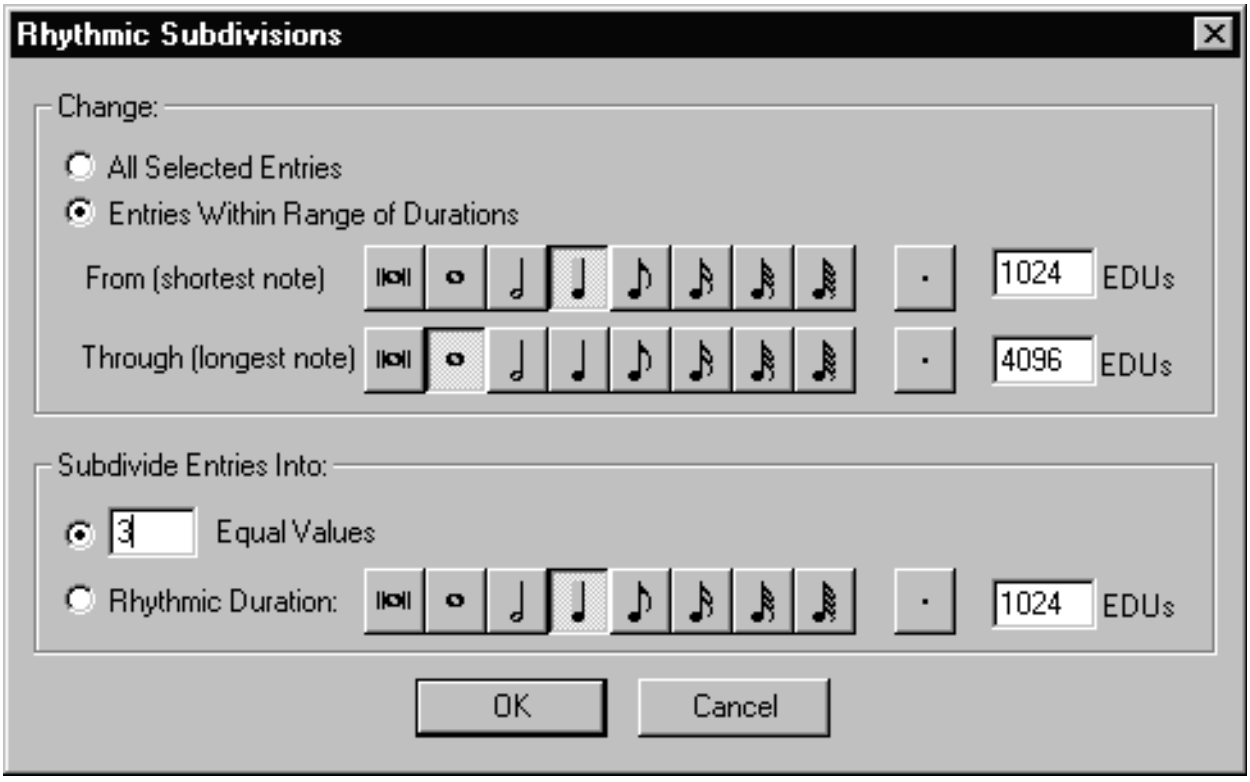
From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Rhythmic Subdivisions.

Next Chapter

What it does

The Rhythmic Subdivisions plug-in provides a method of easily entering measures of repeated notes.The Rhythmic Subdivisions plug-in will go through all the note entries in the selected region, subdividing those entries into a smaller rhythmic value. The result will be a number of repeating note entries replacing the original entry. If you wish, you may specify that only entries with a certain range of rhythmic durations should be effected by the Rhythmic Subdivisions command.

Previous Chapter



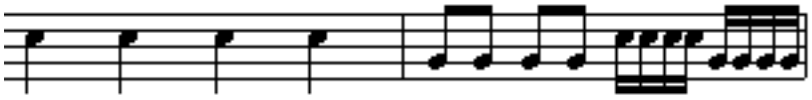
TOC
Index
Next Chapter
Previous Chapter

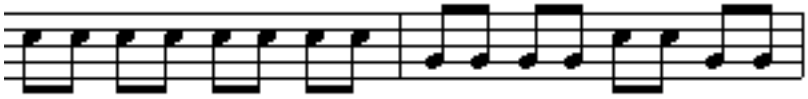
- **All Selected Entries • Entries Within Range of Durations • From • Through • EDUs.** In the top half of the dialog you can specify whether the command should be applied to all note entries within the selected region, or if you would prefer only entries within a range of rhythmic values to be effected by the command. You can specify the rhythmic values by clicking on the durations in the palettes, or you can specify any arbitrary number of EDUs by typing a value into the text fields.
- **Equal Values • Rhythmic Duration.** In the bottom half of the dialog you can specify how you wish to subdivide the note entries in the current selection. If you select the Equal Values Radio Button, each note entry effected by the command will be divided into entries of shorter value. If you select the Rhythmic Duration Radio Button, each note entry effected by the command will be divided into entries of the duration you specify. Note that in the second case, if any entries in the current selection are already of the duration you specify (or shorter), they will not be subdivided.
- **OK • Cancel.** Click OK to subdivide the selection with the specified settings. Click Cancel to return to the score with making any changes.

TOC
Index
Next Chapter
Previous Chapter

The two following examples show how the Rhythmic Subdivisions plug-in works. Starting with a selection as follows:

The Equal Durations option, set as follows:

would produce:

The Rhythmic Duration option, with the settings in the following example:

would result in:

TOC
Index
Next Chapter
Previous Chapter

Notes:

- The Rhythmic Subdivisions plug-in beams the entries it creates according to the time signature in each measure effected by the command.
- Rests are never subdivided. Accidentals are not repeated. Articulation markings and other note details are not copied.
- When using the Equal Values option the smallest subdivision you may enter is 2; the largest is 32. You may enter any whole number in this range. The plug-in will generate tuplets if necessary. The plug-in will also generate nested tuplets properly if the selection contained tuplets before the plug-in was executed and the subdivision value is not 2, 4, 8, 16, or 32.
- When using the Rhythmic Duration option, you can generate tuplets by entering the appropriate number of EDUs into the text field (for instance, 341 EDUs will generate eighth-note triplets). Care must be taken in using this option if the selection contains tuplets before execution, since tuplet markings already present in the document will not be removed. Instead, the Rhythmic Subdivisions plug-in will generate a nested tuplet with an effective duration close to the value you specified.
- Tuplet markings generated by the Rhythmic Subdivisions plug-in are always rhythmically correct. However, in cases where multiple interpretations are possible (for instance, subdividing a whole note into twelve equal values), you may need to adjust the tuplet markings manually according to your needs.
- When using the Rhythmic Duration option, it is possible that some entries in the selection are shorter than the subdivision duration you specified. Simply ignore any other entries shorter than the chosen subdivision duration.

TOC
Index
Next Chapter
Previous Chapter

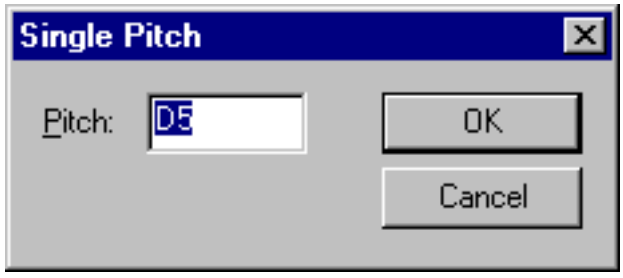
Single Pitch Plug-in

How to get there

Select a region with the Mass Edit Tool or any other tool that supports regional selection. From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Single Pitch.

What it does

The Single Pitch plug-in allows you to change all the notes in the selected region to the same specified pitch.



- **Pitch.** Enter the new split point using the MIDI Pitch.

- **OK • Cancel.** Click OK to make the selected changes and return to the score. Click Cancel to return to the score without making any changes.

Slash Flagged Grace Notes Plug-in, Slash Flagged Grace Notes (Remove) Plug-in

How to get there

From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Slash Flagged Grace Notes or Slash Flagged Grace Notes (Remove).

What it does

Use the Mass Edit Tool to select a region from which you wish to place slashes on all flagged grace notes (or remove slashes placed in Speedy Entry).

This plug-in is equivalent to pressing` (accent) in Speedy Entry to slash or unslash a flagged grace note.

Note that this feature works best when the global setting for grace notes does not use slashes. See DOCUMENT OPTIONS: GRACE NOTES.

Smart Cue Notes Plug-in

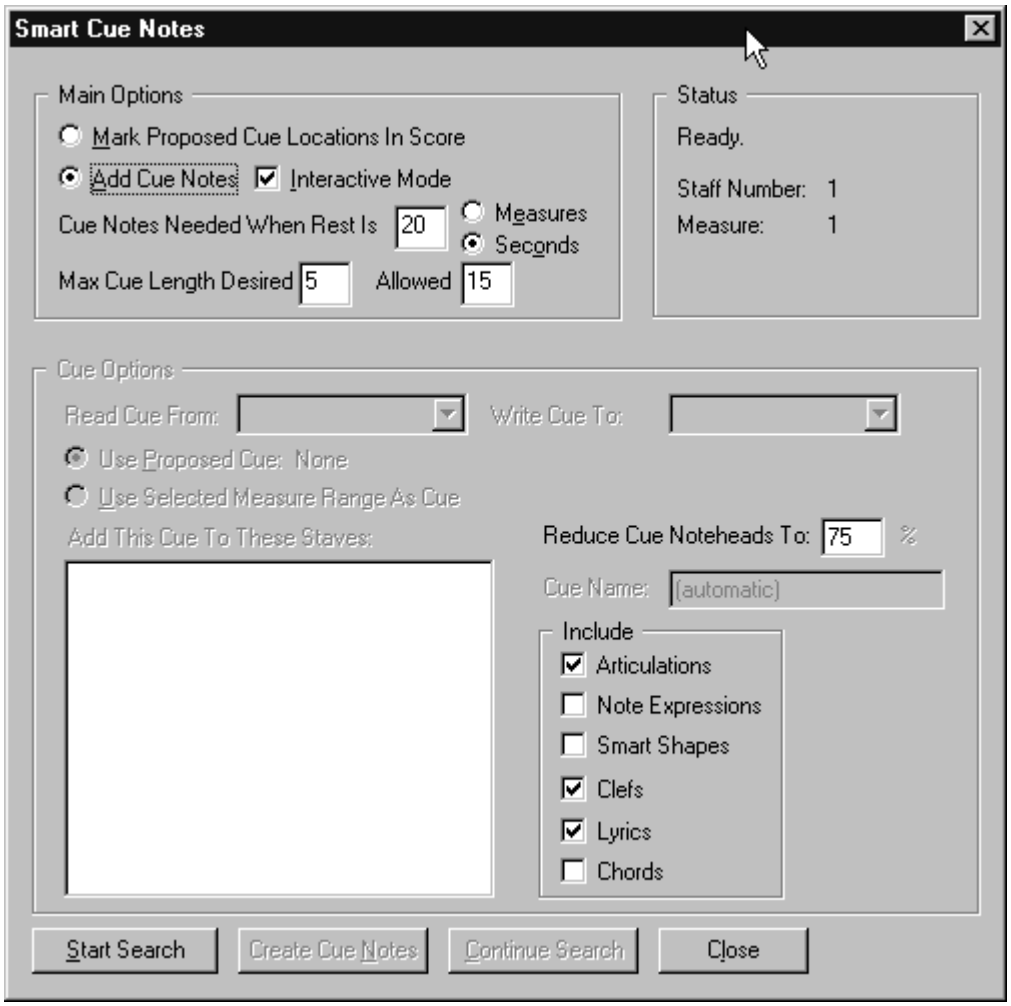
How to get there

From the Plug-ins Menu, choose New plug-ins for Finale 2004, and then Smart Cue Notes.

What it does

The Smart Cue Notes plug-in can search for possible cue note locations and mark these locations in the score. Then, cue notes can be added to these locations automatically.

Tip: For optimal performance, we recommend moving to Scroll View (View Menu > Scroll View) before running this plug-in.



- **Mark Proposed Cue Note Locations In Score.** Choose this option to add text blocks in the score that flag possible locations where cue notes would be appropriate. The text blocks include the number of seconds of rest for the staff/part.
- **Add Cue notes • Interactive Mode.** Choose Add Cue Notes to place cue notes into the score where appropriate as defined by settings in this box. Check Interactive Mode to first search for cue notes, and then create them for specific staves, using additional options if desired. If interactive Mode is not checked, clicking OK adds all cue notes without pausing to set additional options.
- **Cue Notes Needed When Rest Is _ • Seconds • Measures.** In this text box, enter the number of Measures or Seconds required for Smart Cue Notes to mark and/or add cue notes.
- **Max Cue Length Desired _ Allowed _.** Cue notes are generally added to the phrase prior to the entrance. For Desired, enter the desired number of measures or seconds to scan prior to an entrance for the beginning of a phrase. If Smart Cue Notes does not find a phrase within the Desired number of measures or seconds, it will add cue notes with as many measures or seconds entered in the Allowed text box.

TOC
Index
Next Chapter
Previous Chapter

- **Read Cue From.** From this drop-down menu, specify the layer containing the source material.
- **Write Cue To.** From this drop-down menu, specify the layer to write the cue notes to.
- **Use Proposed Cue.** Choose this option to copy the cue notes proposed by Smart Cue Notes plug-in to the staff or staves chosen in the list below.
- **Use Selected Measure Range As Cue.** Choose this option to copy the notes within a region selected with the Mass Edit Tool as cue notes to the staff or staves chosen in the list below.
- **Add This Cue To These Staves.** In this list, choose the staff or staves you would like to add the cue notes to.
- **Reduce Cue Noteheads To _ %.**In this text box, enter the notehead percentage reduction (relative to the default notehead size) for the generated cue notes.
- **Cue Name.** In this text box, specify a name for the generated cue notes. This text, which appears as the source staff name by default, will appear as an expression above each section of cue notes added to the score.
- **Include: Articulations • Note Expressions • Smart Shapes • Clefs • Lyrics • Chords.** Check any of these items to include them on cue notes copied from the source staff.
- **OK • Start Search.** The OK button is available when Interactive Mode is unchecked. Click OK to scan the score for possible cue note locations and add them automatically. The Start Search button is available when Interactive Mode is checked. Click Start Search to scan the score for possible cue note locations. The Smart Cue Notes plug-in will then pause to allow for specifying staves and setting other options.
- **Create Cue Notes.** Available after choosing Start Search (with Interactive Mode checked). Click this button to add cue notes to the staff and measure(s) specified in the Cue Options section.
- **Continue Search.** Available after choosing Start Search (with Interactive Mode checked). Click this button to advance to the next proposed cue note location.
- **Cancel.** Available while processing measures. Click to interrupt a search for cue note locations and return to the Smart Cue Notes dialog box.
- **Done • Close.** If you have not completed searching through all proposed locations, click Done to reset the dialog box in preparation for a new search. After searching through all proposed locations, click Done to return to the score. Click Close to return to the score.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

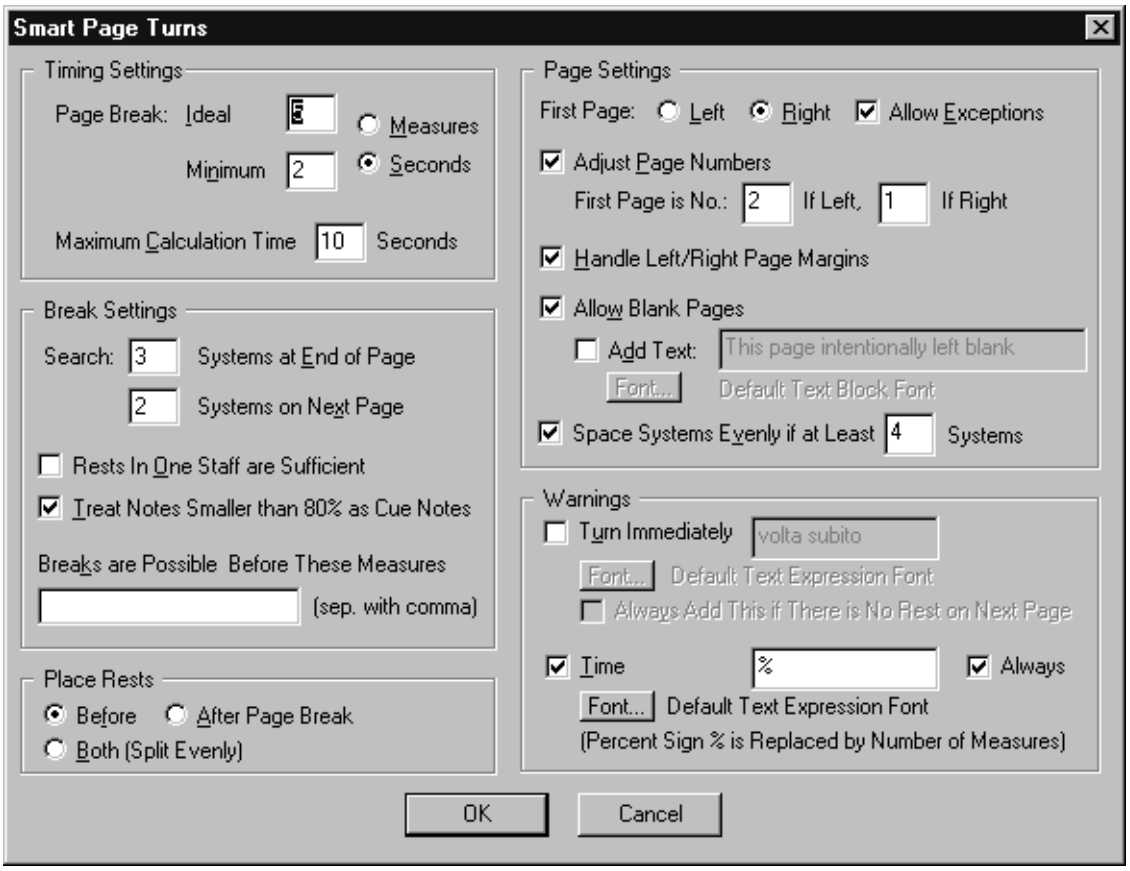
Smart Page Turns

How to get there

From the Plug-ins Menu, choose New plug-ins for Finale 2004, and then Smart page Turns.

What it does

The Smart Page Turns plug-in adjusts the measures and page breaks in a document to avoid page turns during active portions of the music. This plug-in is especially useful for instrumental parts.


Smart Page Turns
Timing Settings
Page Break: Ideal 8 Measures
Minimum 2 Seconds
Maximum Calculation Time 10 Seconds
Break Settings
Search: 3 Systems at End of Page
2 Systems on Next Page
Rests In One Staff are Sufficient
Treat Notes Smaller than 80% as Cue Notes
Breaks are Possible Before These Measures
(sep. with comma)
Place Rests
Before After Page Break
Both (Split Evenly)
Page Settings
First Page: Left Right Allow Exceptions
Adjust Page Numbers
First Page is No.: 2 If Left, 1 If Right
Handle Left/Right Page Margins
Allow Blank Pages
Add Text: This page intentionally left blank
Font... Default Text Block Font
Space Systems Evenly if at Least 4 Systems
Warnings
Turn Immediately volta subito
Font... Default Text Expression Font
Always Add This if There is No Rest on Next Page
Time % Always
Font... Default Text Expression Font
(Percent Sign % is Replaced by Number of Measures)
OK
Cancel

- **Page Break: Ideal _ • Minimum • Measures • Seconds.** Here, enter the Ideal and Minimum number of measures or seconds required for a page turn.
- **Maximum Calculation Time _ Seconds.** Here, enter the maximum calculation time allowed for calculating the page turns.
- **Search _ Systems at End of Page • _ Systems on Next page.** Use these text boxes to tell Smart Page Turns which systems on each page to scan for appropriate page turns.
- **Rests In One Staff are Sufficient.** Check this box to indicate rests in a single staff is sufficient for a page turn. This feature is particularly useful for keyboard music, where one hand can turn the page while the other continues with the music.
- **Treat Notes Smaller than 80% as Cue notes.** Check this box to indicate notes in the score reduced to less than 80% should be treated as cue notes. Cue notes created with the Add Cue Notes and Smart Cue Notes plug-ins are reduced to 75% by default.
- **Page Breaks are Possible Before These Measures.** Enter measure numbers here (separated by commas) to specify points in the score Smart Page Turns is allowed to begin a new page. If the plug-in cannot find ideal page turns, you may be asked to specify measure numbers here to give the Smart Page Turns enough information to most accurately process the score.

TOC
Index
Next Chapter
Previous Chapter

- **Before • After Page Break • Both (Split Evenly).** Choose Before to tell Smart Page Turns to place rests before a page break (at the end of the page). Choose After Page Break to tell Smart Page Turns to place rests after the page break (beginning of the next page). Choose Both (Split Evenly) to tell Smart Page Turns to place half of the rests before and half after the page turn.
- **First Page • Left • Right.** Here, choose left if the first page in the score is a left page. Choose right if the first page in the score is a right page. You can adjust the page numbering (to accommodate a title page for example) using the settings below under Adjust Page Numbers.
- **Allow Exceptions.** With this box checked Smart Page Turns allows exceptions to the left and right page specifications defined in this section if a page turn solution is not found for the setting specified.
- **Adjust Page Numbers.** Check Adjust Page Numbers to update the page numbering based on the settings for left and right pages.
- **First Page is No _ If Left _ If Right.** Here, enter the desired first page number depending on whether the first page is a left or right page. By default, Smart page Turns numbers the first page “2” if it is a left page and “1” if it is a right page.
- **Handle Left/Right Page Margins.** If left and right page margins are not equal, and the plug-in swaps left/right pages, with this box checked, left and right page margins will swap as well.
- **Allow Blank Pages.** Check this box to allow Smart Page Turns to add blank pages if needed to provide the best possible page turn solution.
- **Add Text • Font.** Check this box, and then specify the desired text that will appear as a text block in the middle of all blank pages added. Click Font to open the Font dialog box where you can specify a font, size and style for the text block. See FONT DIALOG BOX.
- **Space Systems Evenly if at Least _ Systems.** Check this box to automatically space systems evenly if the number of systems on a page equals or is greater than the number entered in the provided text box.
- **Turn Immediately • Font • Always Add This if There is No Rest on Next Page.** Check Turn Immediately, and then enter desired text to tell Smart Page Turns to indicate text for sudden page turns. Click Font to open the Font dialog box where you can specify a font, size and style for the text block. See FONT DIALOG BOX. If you want to add this text any time there is no rest at the beginning of the next page, check Always Add This if There is No Rest on Next Page. Note that if the time is more than .3 seconds less than the ideal turn time specified in the Timing Settings section, Smart Page Turns will add this text automatically regardless of this setting.
- **Time • Always • Font.** Check Time and enter desired text to add indicators in the score notifying the performer that there is time to turn the page. A % sign will convert to the number of measures rest the performer has before music begins. Check Always to place this indicator at every page turn if there is no rest at the top of the next page. Click Font to open the Font dialog box where you can specify a font, size and style for the text block. See FONT DIALOG BOX.
- **OK • Cancel.** Click OK to process the score and generate a layout that accommodates improved page turns based on these settings. Click Cancel to return to the score without making any changes.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

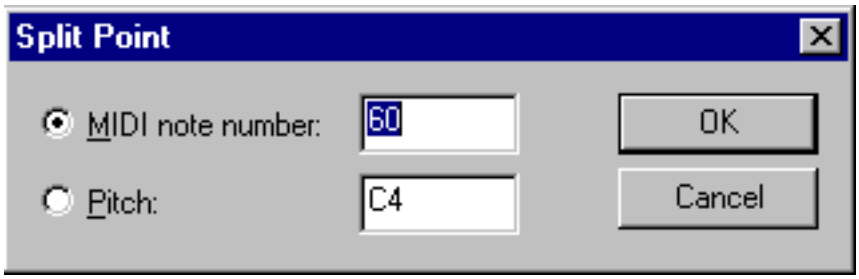
Split Point Plug-in

How to get there

Select a region with the Mass Edit Tool that includes two adjacent staves. From the Plug-ins Menu, choose Scoring and Arranging, and then Split Point.

What it does

The Split Point plug-in allows you to change the transition point between the notes on two staves. For example, if you had set your split point for HyperScribe for middle C, you can easily change measures where it makes more sense for the split point to be B below middle C.



- **MIDI note number • Pitch.** Enter the new split point using either the MIDI note number or the MIDI Pitch.
- **OK • Cancel.** Click OK to make the selected changes and return to the score. Click Cancel to return to the score without making any changes.

Text Search and Replace plug-in

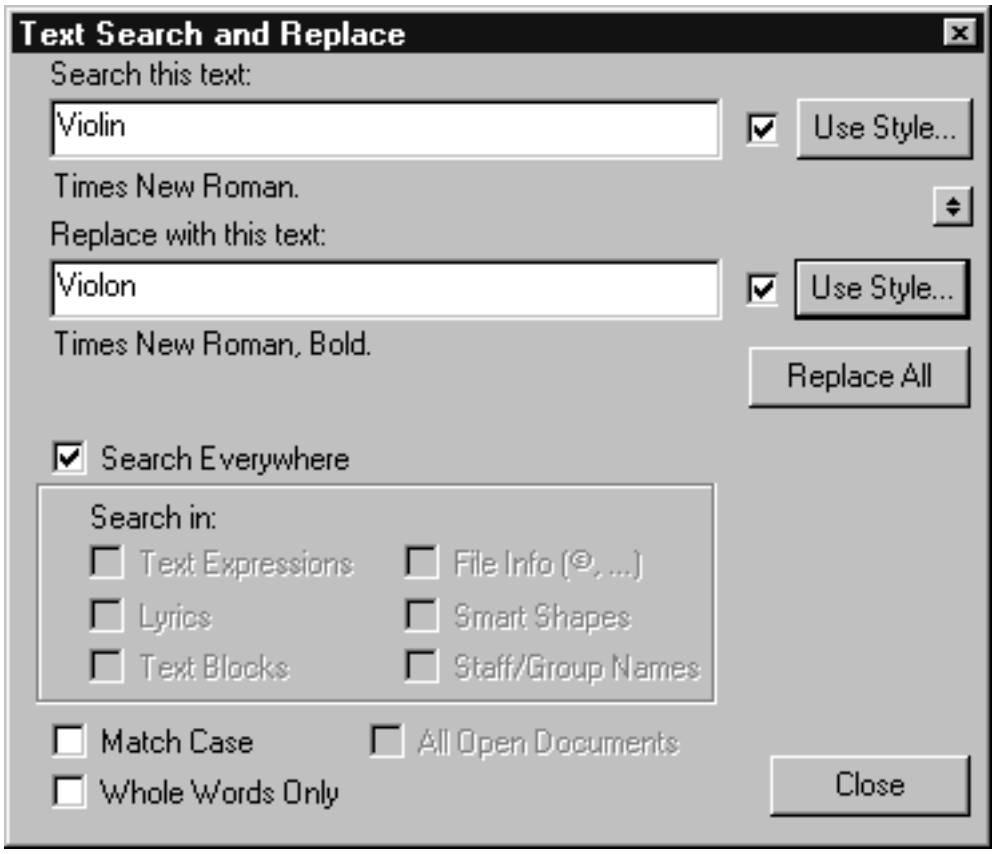
How to get there

From the Plug-ins Menu, choose New Plug-ins Finale 2004, and then Text Search and Replace.

What it does

With this plug-in, search and replace text in the form of text blocks, lyrics, file info, smart shapes, or staff/group names.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter



- **Search this text.** Enter existing text you want to search for in this text box.
- **Replace with this text.** Enter the new text in this text box.
- **Use Style.** Click Use Style to open the Font dialog box where you can change the font, size, and style for existing, or replaced text.
- **Replace All.** Click Replace All to search for every occurrence of the text entered in the Search this text box, and replace it with the text entered in the Replace with this text box.
- **Search Everywhere.** Check Search Everywhere to search all text in the document.
- **Search in: Text Expressions • Lyrics • Text Blocks • File Info • Smart Shapes • Staff/Group Names.** Check these boxes to specify the type of text to search.
- **Match Case.** Check Match Case to only find a match for text that matches the case of the word entered in the Search for this text box.
- **All Open Documents.** Check to search and replace text in all open documents.
- **Whole Words Only.** Check Whole Words Only to only search for the precise word entered in the Search this text box, and ignore longer words containing the same text.
- **Close.** Click Close to close the dialog box and return to the score.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter

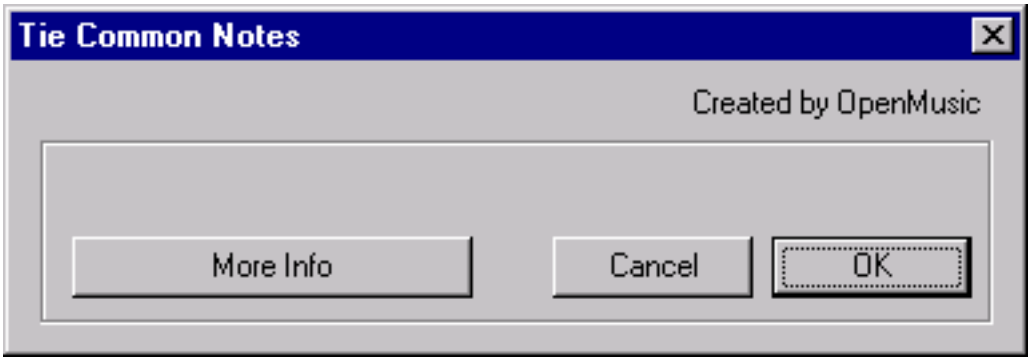
Tie Common Notes Plug-in

How to get there

With the Mass Edit Tool , select a measure or group of measures that contain the common notes to be tied. From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, and then Tie Common Tones.

What it does

The Tie Common Tones plug-in adds a tie between adjacent notes of like pitches that are in the same Layer within the selected measures.



- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

Virtual Fundamental Generator Plug-in

How to get there

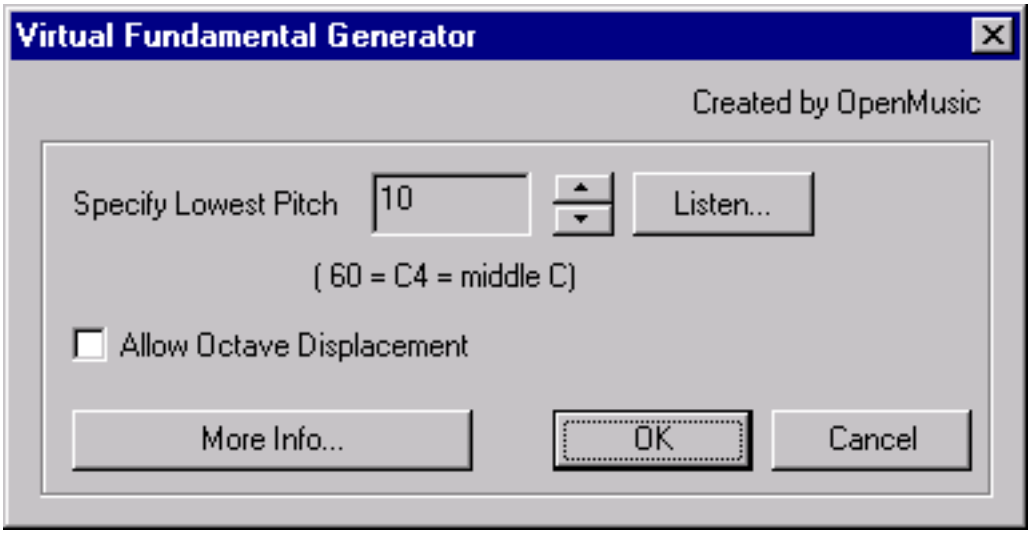
Select a sequence of chords in one staff with the Mass Edit Tool . All chords must be in layer 1, voice 1. From the Plug-ins Menu, choose Scoring and Arranging, Composer's Assistant, and then Virtual Fundamental Generator.

What it does

The Virtual Fundamental Generator plug-in creates a new staff below the selected staff. Below each chord of the selection, it displays one bass note, which is the virtual fundamental.

The virtual fundamental algorithm is a psycho-acoustical algorithm that finds a bass note (a fundamental) for which all the note of the chords may appear as harmonic partials. When adding this bass note to the chord, it makes it sound better, less tense and more homogeneous. The virtual fundamental may be thought of as a "root" for the chord.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter



- **Specify Lowest Pitch • Listen.** The number in the Specify Lowest Pitch field represents the lowest MIDI note that will be created by the plug-in. You can either use the spin controls to change the value, or click the Listen button followed by playing a note on your MIDI device to specify the pitch. Middle C, or C4 is represented as MIDI note 60.
- **Allow Octave Displacement.** Checking Allow Octave Displacement means that if the virtual fundamental is below the 'lowest pitch' threshold given in the dialog, the plug-in will compute the closest octave of the fundamental that is above the threshold. Without checking this, any virtual fundamental that is lower than the specified lowest pitch will be ignored.
- **More Info • Cancel • OK.** Click More Info for a reminder of what input this plug-in requires and a brief summary of what the plug-in does. Click Cancel to return to the score without making any changes, or Click OK to make the selected changes.

Voice 2 to Layer Plug-in

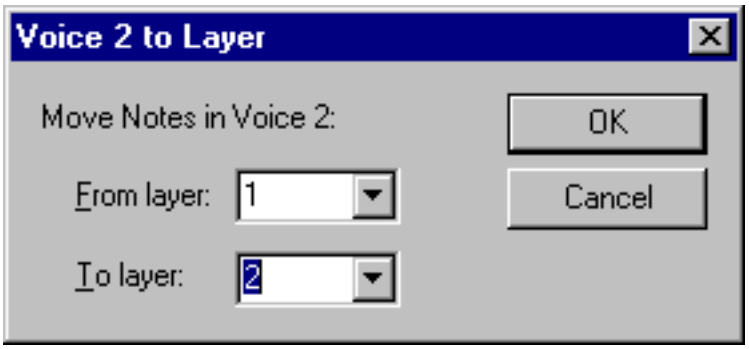
How to get there

Select a region with the Mass Edit Tool. From the Plug-ins Menu, choose Note, Beam, and Rest Editing, and then Voice 2 to Layer.

What it does

The Voice 2 to Layer plug-in allows you to convert any voice 2 notes and rests to the selected layer.

TOC
Index
Next Chapter
Previous Chapter
TOC
Index
Next Chapter
Previous Chapter



- **From layer • To layer.** Select the layer with the voice 2 notes and rests to convert in the From layer drop-down list. Select the layer to place the converted voice 2 notes and rests into in the To layer drop-down list
- **OK • Cancel.** Click OK to make the selected changes and return to the score. Click Cancel to return to the score without making any changes.

Notes:

1. All notes in the layer being written to are replaced by the new notes.
2. Hidden rests are added as needed to keep the moved notes in the same position.
3. The stem direction of the new notes is frozen down unless the new layer has a preferred stem direction or the stem is already frozen up.

TOC
Index
Next Chapter
Previous Chapter

TOC
Index
Next Chapter
Previous Chapter